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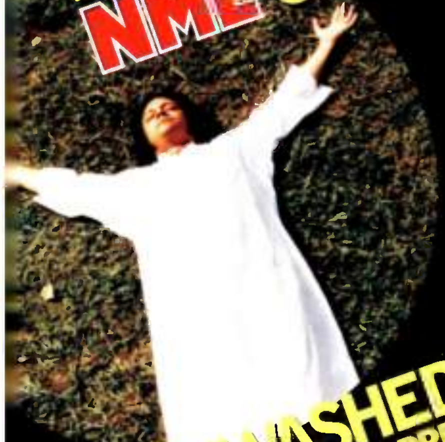
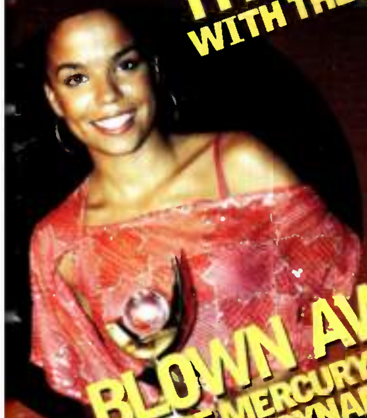


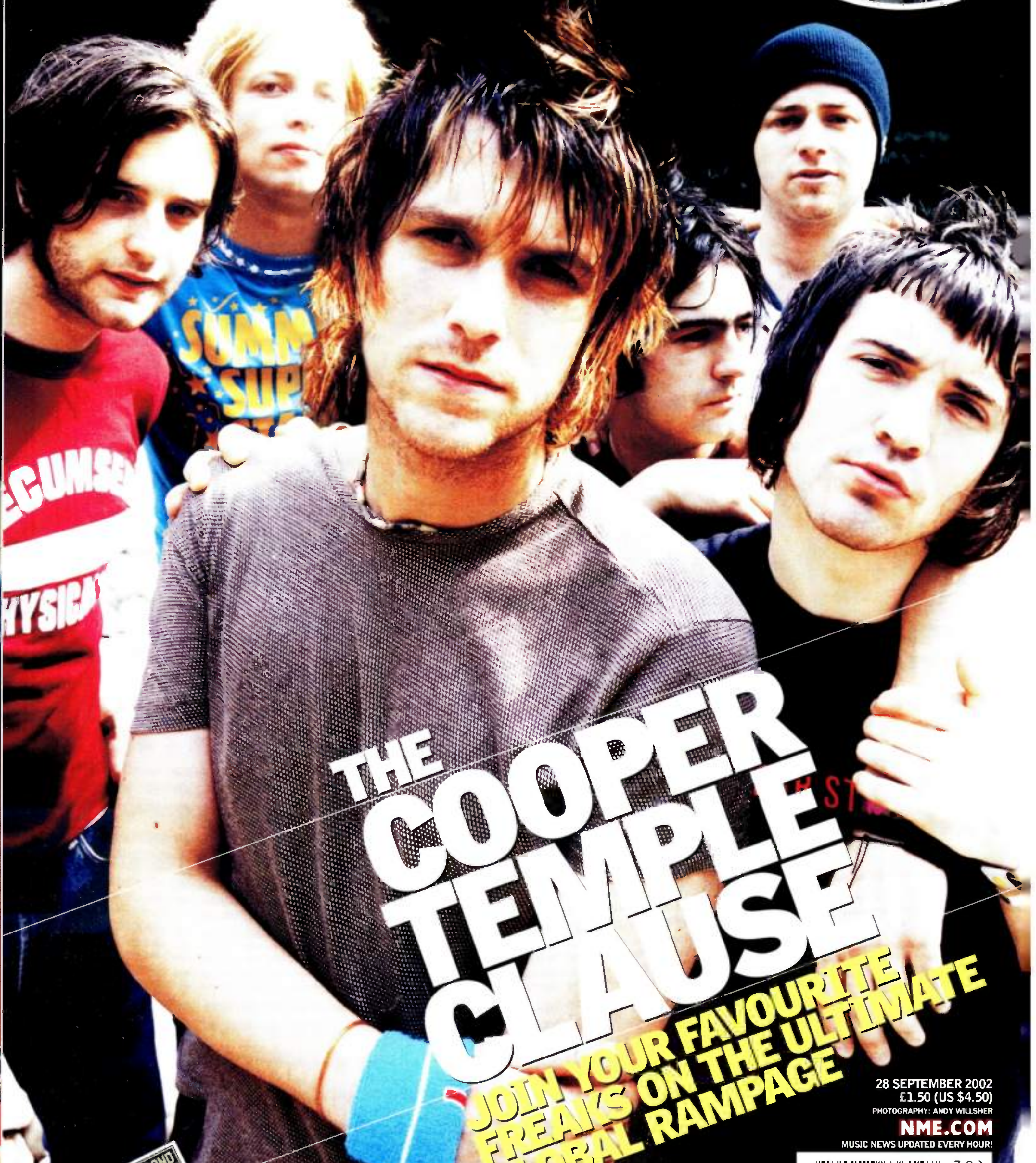
BRAINWASHED BY THE POLYPHONIC SPREE

STONED ON THE ROAD WITH THE MUSIC



BLOWN AWAY AT THE MERCURYS WITH MS DYNAMITE

DRUNK AS A SKUNK WITH THE DATSUNS, WHITE STRIPES & VON BONDIES



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new music

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playlist
new music
new artist
the definitive collection of today's new music

playlist

Playlist is HMV's very own exclusive guide to the hottest new sounds around. This month's CD features the beautifully fragile and haunting Mysteries by Portishead vocalist Beth Gibbons, plus new offerings from Kathryn Williams and Grand Drive. Also includes Psycho-goths The Eighties B-Line Matchbox Disaster, Paul Weller guesting with Noonday Underground, the acclaimed Simian and exciting debutantes Hoggboy.

Get HMV playlist FREE when you buy any of the albums shown here, or selected Recommended titles. See instore for details - playlist can also be purchased separately for only £2.99.

damien rice O

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O

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MY NEW FAVOURITE BAND

THE VINES
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SPREAD YOUR LOVE

MADDER THAN
CRAIG NICHOLLS

So Stoned
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THE STREETS
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YEAH YEAH YEAHS

YOU COCK!

HATE TO SAY I TOLD YOU SO!

WHAT A WASTER!

Highly evolved

Fake it til you make it

I rented a Libertine

TAKE THE LONG ROAD AND WALK IT

NO WAR ON IRAQ

Vegetable-cutting motherf***er

STOKED!

I I I YOU YOU YOU YOU YOU IS IS IS IS A A A A
LOVE LOVE HATE HATE SHAGGED SHAGGED FONDLED
SHOT SNIFFED WASTER COCK TOSSER JACK MEG FAB
CRAIG NICHOLLS THE WHOLE OF THE POLYPHONIC SPREE
JULIAN NICK JAGO KELLY OSBOURNE YOUR MUM

DON'T MUG YOURSELF

FF

The Strokes

The White Stripes

NME NME NME NME NME NME NME NME NME NME
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THE DATSUNS!

How a rock band from New Zealand took over the world

"THEY'RE THE REAL ROCK'N'ROLL!"
DAVE GROHL

2

SPECIAL STUDENT CITY GUIDE!

The inside track on the coolest places to hang out in the UK's top ten student cities. The gigs, the clubs, the bars, the shops, the hang-outs. Just 'cos you're a student doesn't mean you have to be a *student*

3

LOCAL GIG GUIDE!

Bring It On! Our regional, new band, listings guide.

This month: Idlewild

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INCLUDES SPECIAL STUDENT CITY GIG LISTINGS!

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BRUTAL!
YEAH YEAH YEAHS
WALK IT TAKE THE LONG ROAD AND
So Stoned
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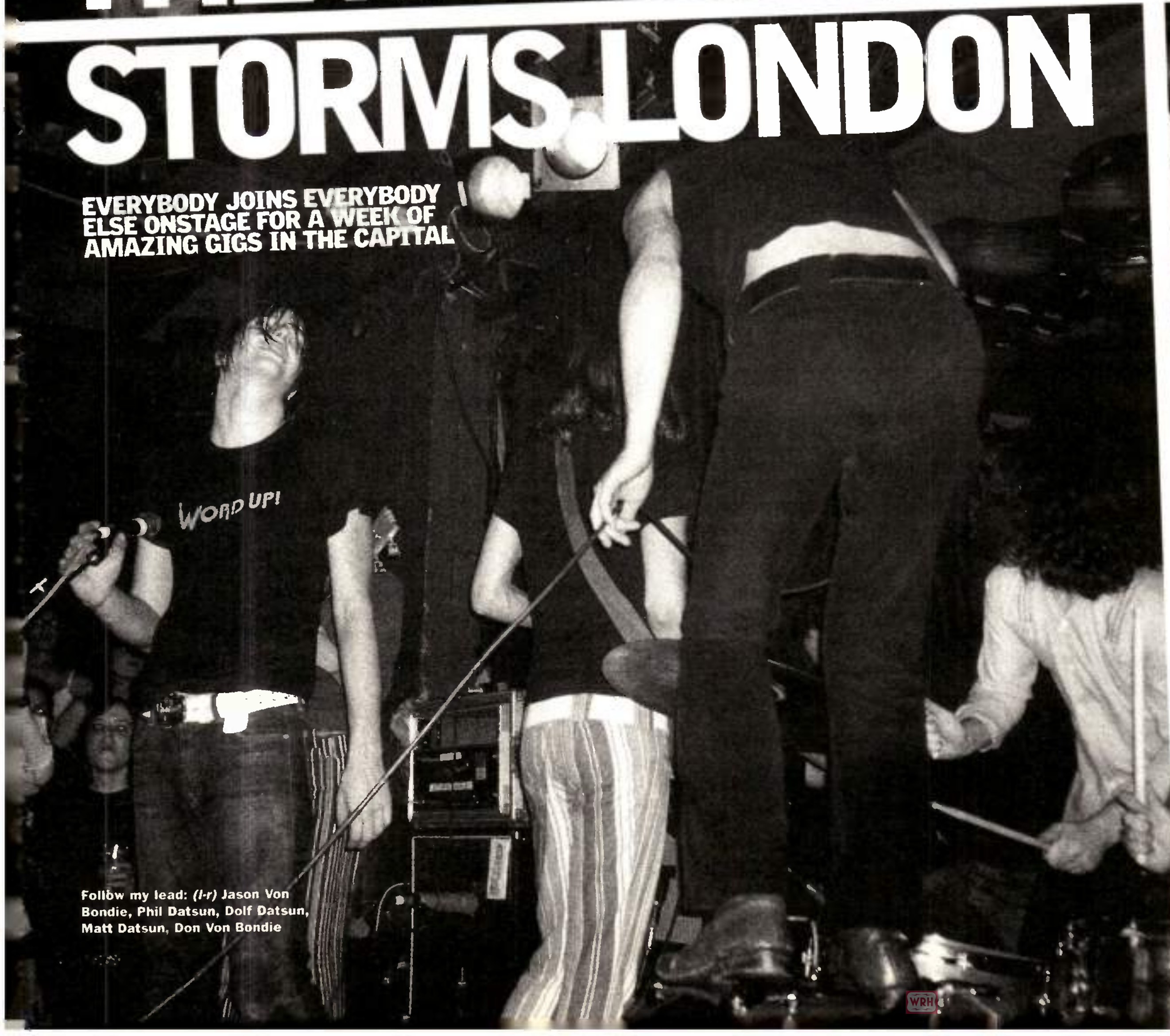
THE STREETS
SPREAD YOUR LOVE
Fake it til you make it
Highly evolved
MY NEW FAVOURITE
REBEL MOTORCYCLE CLUB
I ♥ NME
Love myself better than you

Carrie Von Bondie joins The Datsuns for 'In Love'

THE NEW ROCK STORMS LONDON

EVERYBODY JOINS EVERYBODY ELSE ONSTAGE FOR A WEEK OF AMAZING GIGS IN THE CAPITAL



Follow my lead: *(l-r)* Jason Von Bondie, Phil Datsun, Dolf Datsun, Matt Datsun, Don Von Bondie

Readers! Ask yourself, are Travis this much fun?

London was the riotous centre of the new rock explosion last week, when **The Datsuns**, **The Von Bondies** and **The White Stripes** all hit town for a series of amazing gigs.

On Monday (September 16), The Datsuns played the Camden Underworld with several star guests in attendance. The band were joined onstage by Marcie and Carrie from The Von Bondies for a storming version of their current single 'In Love', while Jack and Meg from The White Stripes looked on from the audience.

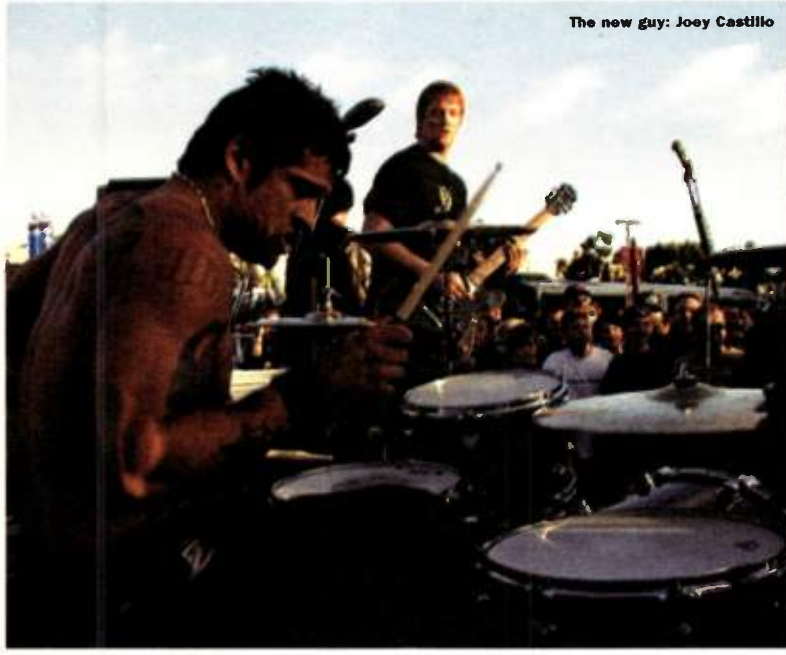
In a chaotic ending to the gig, drummer Matt Datsun smashed his drumkit, catching his foot in the snare drum and twisting his ankle in the process. It's not thought that this will put any of their forthcoming dates in jeopardy. For a full review, see page 54 of this week's issue.

The following night (September 17), The Von Bondies headlined Camden Dingwalls supported by Jack White's favourite band, **The Greenhornes**. This time it was The Datsuns' turn to appear unannounced, as Dolf, Phil and Matt joined The Von Bondies for a ramshackle encore which saw the crowd invade the stage. Once again, Jack and Meg were spotted in the audience cheering them on.

PHOTOGRAPHY: JO MCCAUGHEY

QUEENS REVEAL GROHL REPLACEMENT

EXCLUSIVE: JOSH HOMME NAMES NEW DRUMMER AS DAVE GROHL GOES BACK TO THE FOOS


The new guy: Joey Castillo

The old guy: Dave Grohl

Touring in October: Queens' Josh Homme

It's a dirty job but someone's gotta do it! So, ladies and gentlemen, greet if you will **Joey Castillo**, the man with the hardest task in rock.

Joey is the dude who's gonna replace Nirvana and Foo Fighters star **Dave Grohl** as the drummer in **Queens Of The Stone Age**.

Grohl took a sabbatical from the Foos earlier this year to work with QOTSA. During that time he recorded the drum parts for their new album 'Songs For The Deaf'. He also toured with the band, including a sensational date at Glastonbury in June.

Grohl has now gone back to his full-time job as the singer and guitarist in Foo Fighters, leaving Queens without a drummer.

They recruited Castillo because he was one of the few drummers they knew who could pull off Grohl's intense technique.

Joey joined Queens from metal group Danzig, the brainchild of former Misfits singer Glenn Danzig. Danzig rose to fame in the late-'80s and early-'90s, but Castillo joined the band after their heyday.

Queens star Josh Homme enthused to *NME*: "Joey Castillo is the best thing since sliced Grohl."

> **"Joey Castillo is the best thing since sliced Grohl"**
>
> **Josh Homme**

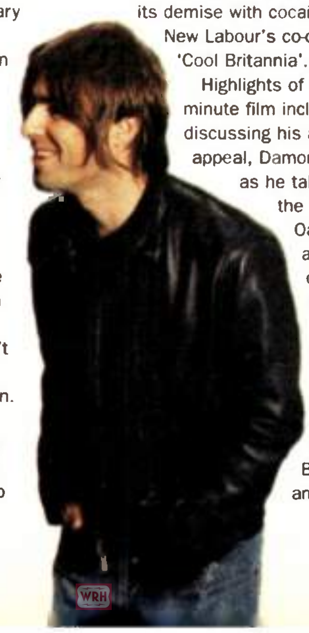
Joey added: "I couldn't ask for a better gig and couldn't be happier to be playing with my favourite band. I hope I can bring something to the table like Dave did... kinda picking up where Grohl left off."

Queens Of The Stone Age return to the UK next month for a tour. They play Cardiff University (October 19), Glasgow Barrowlands (20), Manchester Academy (23), Leeds University (24), Birmingham Academy (25), London Kentish Town Forum (27 & 28), Nottingham Rock City (29) and Southamton Guildhall (31). The first date at Cardiff is an *NME* 5.0 show.

Following the dates, the band release a new single, 'No One Knows', on November 4.

Eminem and Liam co-star in London film debuts

Coming soon: Eminem and (right) Liam Gallagher



Eminem and **Liam Gallagher** will be the star attractions at the London Film Festival this November.

Eminem's *8 Mile*, already given a thumbs-up by US critics, will get its first UK screening in London on November 15.

Before then, the world premiere of Britpop documentary *Live Forever* will take place on November 12. The film features contributions from Noel and Liam Gallagher.

Eminem's two-hour movie *8 Mile*, directed by Curtis Hanson, is about an aspiring young rapper from Detroit. In his first acting role, Eminem stars alongside Kim Basinger and Brittany Murphy.

"Acting is a very scary thing," Eminem commented. "People in the industry have told me, 'It's great man, and I think it's going to be a big movie.' Truthfully, I don't know what it's going to do. I've seen the trailer, but I don't know what the rest of it looks like because I didn't watch any playbacks – I'm scared to death. I can't get past the fact of seeing myself onscreen. It's a horrifying thing."

The festival will also be screening the world premiere of the Britpop film *Live Forever*. The documentary traces the roots of the British music revival back to The Stone Roses' legendary Spike Island gig, through the Britpop boom of the '90s and its demise with cocaine and New Labour's co-opting of 'Cool Britannia'.

Highlights of the 80-minute film include Liam discussing his androgynous appeal, Damon agonising as he talks through the Blur versus Oasis battle, and Jarvis cringing when he hears Pulp's 'Common People' described as the ultimate Britpop anthem. Other contributors to *Live Forever* include former government minister Peter Mandelson and Sleeper singer Louise Wener.

FORTHCOMING ATTRACTIONS

Where to see *8 Mile*
November 15, 8.30pm:
Odeon West End, Leicester Square, WC2
November 16, 3.30pm:
Odeon West End, Leicester Square, WC2

Where to see *Live Forever*
November 12, 9pm:
Odeon West End, Leicester Square, WC2
November 13, 1.30pm:
Odeon West End, Leicester Square, WC2

UK TOP 40 SINGLES

THE OFFICIAL UK SINGLES CHART

1	1	**THE TIDE IS HIGH (GET THE FEELING)** ATOMIC KITTEN (INNOCENT)
2	2	**GOT TO HAVE YOUR LOVE** LIBERTY X (V2)
–	3	**JUST LIKE A PILL** PINK (ARISTA)
15	4	**NESSAJA** SCOOTER (SHEFFIELD TUNES)
11	5	**PAPA DON'T PREACH** KELLY OSBOURNE (EPIC)
–	6	**EVERYDAY** BON JOVI (MERCURY)
16	7	**WHEN I LOST YOU** SARAH WHATMORE (RCA)
–	8	**CLEANIN' OUT MY CLOSET** EMINEM (INTERSCOPE)
–	9	**WHAT I GO TO SCHOOL FOR** BUSTED (UNIVERSAL)
8	10	**I LOVE IT WHEN WE DO** RONAN KEATING (POLYDOR)
4	11	**ROUND ROUND** SUGABABES (ISLAND)
6	12	**ADDICTIVE** TRUTH HURTS FEAT RAKIM (INTERSCOPE)
–	13	**STRANGE AND BEAUTIFUL** AQUALUNG (B UNIQUE)
3	14	**FANTASY** APPLETON (POLYDOR)
31	15	**WALK ON WATER** MILK INC (POSITIVA)
–	16	**FEEL IT BOY** BEENIE MAN FEAT JANET (VIRGIN)
5	17	**CROSSROADS** BLAZIN' SQUAD (EAST WEST)
30	18	**NOTHIN'** NORE (DEF JAM)
7	19	**FOREVER** N-TRANCE (ALL AROUND THE WORLD)
–	20	**GRACE** SUPERGRASS (PARLOPHONE)
9	21	**COLOURBLIND** DARIUS (MERCURY)
–	22	**POSITIVITY** SUEDE (EPIC)
20	23	**A THOUSAND MILES** VANESSA CARLTON (AM)
13	24	**STARRY EYED SURPRISE** OAKENFOLD (PERFECTO)
12	25	**DY-NA-MI-TEE** MS DYNAMITE (POLYDOR)
10	26	**LIKE A PRAYER** MADHOUSE (SERIOUS)
18	27	**UNDERNEATH YOUR CLOTHES** SHAKIRA (EPIC)
–	28	**DEM GIRLZ (I DON'T KNOW WHY)** OXIDE & NEUTRINO FEAT KOWDEAN (EAST WEST)
14	29	**WHAT YOU GOT** ABS (S)
–	30	**SHE HATES ME** PUDDLE OF MUDD (GEFFEN)
21	31	**ROMEO DUNN** ROMEO (RELENTLESS)
19	32	**THE THEME** JURGEN VRIES (DIRECTION)
24	33	**HAVE FUN GO MAD** TWEENIES (BBC MUSIC)
26	34	**ANYONE OF US (STUPID MISTAKE)** GARETH GATES (S)
23	35	**TOO BAD** NICKELBACK (ROADRUNNER)
–	36	**EVERYONE SAYS HI** DAVID BOWIE (COLUMBIA)
28	37	**I NEED A GIRL/U DON'T HAVE TO CALL** P DIDDY/USHER (PUFF DADDY)
27	38	**LOVE TO SEE YOU CRY** ENRIQUE IGLESIAS (INTERSCOPE)
25	39	**JUST THE WAY YOU ARE** MILKY (MULTIPLY)
–	40	**GIMME THE LIGHT** SEAN PAUL (VP)

UK TOP 40 ALBUMS

THE OFFICIAL UK ALBUMS CHART

2	1	**FEELS SO GOOD** ATOMIC KITTEN (INNOCENT)
1	2	**A RUSH OF BLOOD TO THE HEAD** COLDPLAY (PARLOPHONE)
–	3	**ILLUMINATION** PAUL WELLER (INDEPENDIENTE)
5	4	**MISSUNDAZTOOD** PINK (ARISTA)
3	5	**IMAGINE** EVA CASSIDY (BLIX STREET/HOT)
12	6	**INTERGALACTIC SONIC 7"S** ASH (INFECTIOUS)
6	7	**ESCAPE** ENRIQUE IGLESIAS (INTERSCOPE)
17	8	**NELLYVILLE** NELLY (UNIVERSAL)
4	9	**ANGELS WITH DIRTY FACES** SUGABABES (ISLAND)
10	10	**HEATHEN CHEMISTRY** OASIS (BIG BROTHER)
13	11	**THE EMINEM SHOW** EMINEM (INTERSCOPE)
8	12	**COME AWAY WITH ME** NORAH JONES (PARLOPHONE)
7	13	**BY THE WAY** RED HOT CHILI PEPPERS (WARNER BROS)
9	14	**THE CHICAGO STORY – COMPLETE GREATEST** CHICAGO (RHINO)
16	15	**A LITTLE DEEPER** MS DYNAMITE (POLYDOR)
14	16	**LAUNDRY SERVICE** SHAKIRA (EPIC)
15	17	**SILVER SIDE UP** NICKELBACK (ROADRUNNER)
20	18	**THINKING IT OVER** LIBERTY X (V2)
–	19	**TIME CHANGES EVERYTHING** JOHN SQUIRE (NORTH COUNTRY)
19	20	**GREATEST HITS I, II & III** QUEEN (PARLOPHONE)
18	21	**GREATEST HITS** RICK ASTLEY (BMG)
–	22	**A HUNDRED DAYS OFF** UNDERWORLD (JBO)
11	23	**THE MUSIC** THE MUSIC (HUT)
24	24	**PUSH THE BEAT FOR THIS JAM – THE SINGLES** SCOOTER (SHEFFIELD TUNES)
42	25	**LET GO** AVRIL LAVIGNE (ARISTA)
–	26	**DANCING DOWN THE STONEY ROAD** CHRIS REA (JAZZEE BLUE)
28	27	**COME CLEAN** PUDDLE OF MUDD (GEFFEN)
25	28	**BE NOT NOBODY** VANESSA CARLTON (AM)
–	29	**SCORPIO RISING** DEATH IN VEGAS (RCA)
26	30	**HOMETIME** ALISON MOYET (SANCTUARY)
23	31	**SONGS FOR THE DEAF** QUEENS OF THE STONE AGE (INTERSCOPE)
21	32	**MELODY AM** ROYSKOPP (WALL OF SOUND)
29	33	**THE RISING** BRUCE SPRINGSTEEN (COLUMBIA)
–	34	**THE ESSENTIAL COLLECTION** MARC BOLAN & T.REX (UMTV)
22	35	**A NEW DAY HAS COME** CELINE DION (EPIC)
33	36	**SONGBIRD** EVA CASSIDY (BLIX STREET/HOT)
43	37	**ORIGINAL PIRATE MATERIAL** THE STREETS (679/LOCKED ON)
35	38	**ASHANTI** ASHANTI (MURDER INC/MERCURY)
39	39	**WE INVENTED THE REMIX** P DIDDY & THE BAD BOY FAMILY (PUFF DADDY)
–	40	**DESTINATION** RONAN KEATING (POLYDOR)

PHOTOGRAPHY: PAT POPE/WENN/JO McCAUGHEY MIDWEEK CHARTS SUPPLIED BY THE OFFICIAL UK CHARTS COMPANY

Ms Dynamite gets '1 Love'd up

MERCURY AWARD WINNER ANNOUNCES HER CONTRIBUTION TO NME WAR CHILD ALBUM

Moments after picking up her Mercury Music Prize award, **Ms Dynamite** spoke exclusively about her contribution to the *NME* War Child album, '1 Love'.

Speaking at last week's awards ceremony, she said: "I've chosen to do 'Back To Life' by Soul II Soul just because I love it. It's, like, one of my all-time favourites. I was looking up and down the list but it was mad trying to choose which Number One to do."

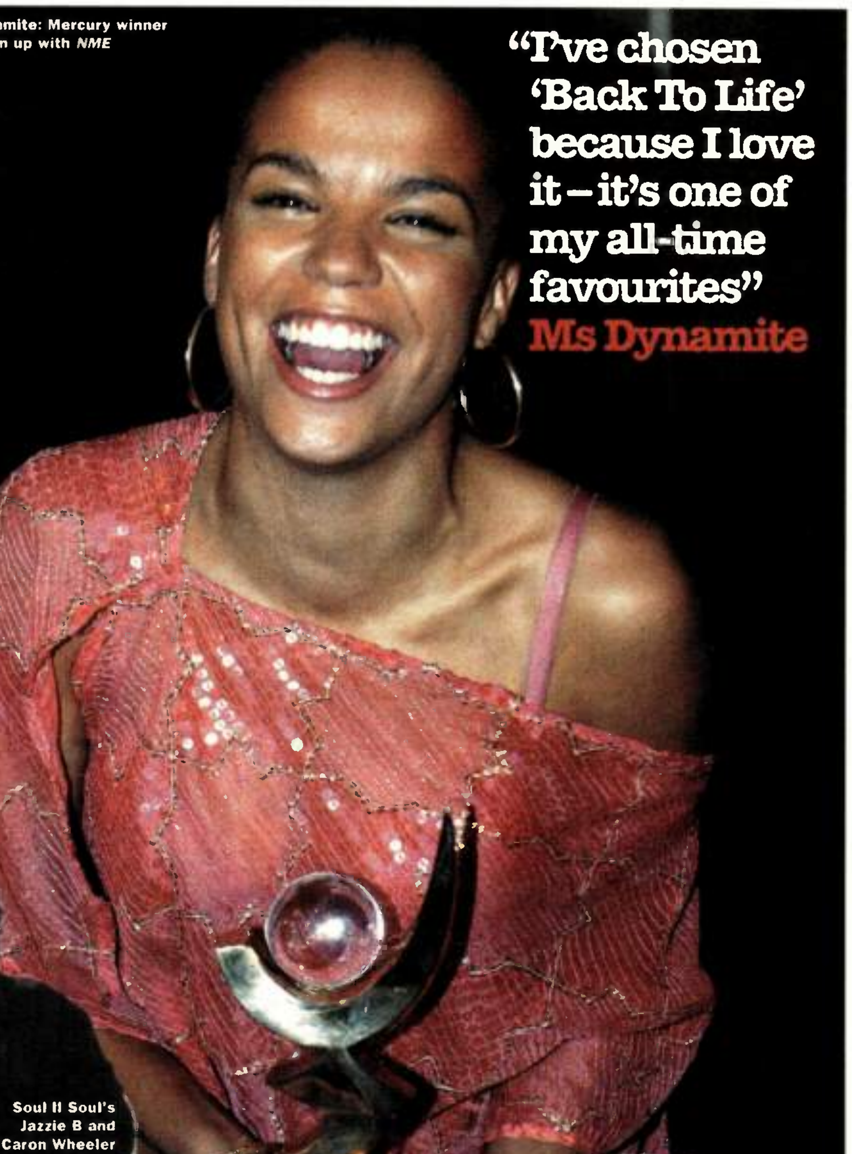
Asked about her own memories of the single, which was Number One in June 1989 when she was just nine years old, Ms Dynamite told *NME*: "I remember I was quite young but it really reminds me of the summer."

'1 Love' is released next month and features today's hottest stars covering their favourite Number One singles of all time. The album is still being finished but artists including **Oasis**, **Prodigy**, **Manic Street Preachers**, **Badly Drawn Boy**, **Jimmy Eat World**, **Feeder**, **Sugababes** and **Stereophonics** have delivered their finished tracks. The final tracklisting, with extra surprises, will be revealed in next week's *NME*.

Ms Dynamite beat **The Streets**, **Doves** and **The Coral** to win the award with her debut 'A Little Deeper' album. Collecting the award, she said: "I don't know what to say. I've never been speechless before. Oh my goodness. I want to big up *(fellow nominees)* The Streets, **Roots Manuva** and **Beverley Knight**."

Asked later how she planned to celebrate, Ms Dynamite told reporters: "Drink!"

She said later that she planned to give the £20,000 prize money to charity.


Ms Dynamite: Mercury winner will team up with *NME*

> "I've chosen 'Back To Life' because I love it – it's one of my all-time favourites"
> Ms Dynamite

Soul II Soul's Jazzie B and Caron Wheeler

Streets and ESP drown sorrows at Mercury awards bash

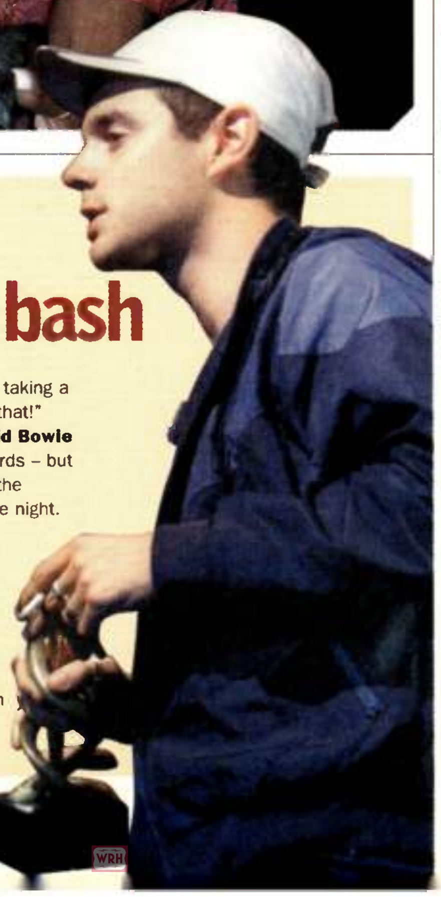
The Streets' Mike Skinner was drowning his sorrows at the Mercury Music Awards last week. The bookies thought he would walk away with the award for his stunning debut 'Original Pirate Material', even though he had earlier indicated that he would not be attending the bash at London's Grosvenor House Hotel, and it was thought that the organisers could ill afford to pick an absent winner – being on TV and all.

At first, Mike was nowhere to be seen – but he did indeed turn up, albeit visibly the worse for wear, to take his seat for dinner.

The Electric Soft Parade, nominated for 'Holes In The Wall', were even more drunk. **Tom White** told *NME*: "Getting nine out of ten in *NME* was the biggest thing for us. It meant so much."

Doves were also unlucky, flying in from the USA just to perform 'There Goes The Fear'. Guitarist **Jez Williams** told *NME*: "Originally we weren't going to play it but had a change of heart. We've got four weeks in America, then Europe, then a British tour until December. We're taking a massive holiday after that!"

The Coral and **David Bowie** both snubbed the awards – but The Coral did provide the funniest moment of the night. Their filmed sequence showed the band in a jacuzzi while, in a bizarre tribute to the Mercury awards, a lookalike of the late Queen singer **Freddie Mercury** handed them their nominees' commemorative gong.



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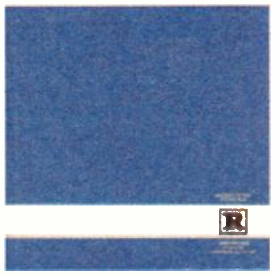


QUEENS OF THE STONEAGE
Rated R

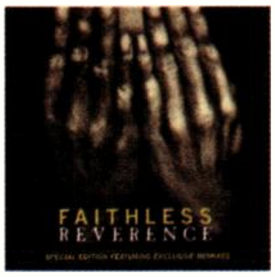
DEATH IN VEGAS
Contino Sessions

LOVE
Forever Changes

DJ SHADOW
Entroducing

(WHAT'S THE STORY) MORNING GLORY ?
oasis

OASIS
Morning Glory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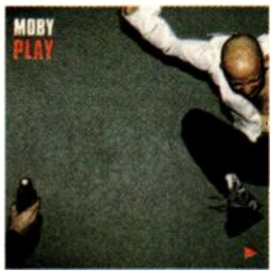
REVERENCE

FAITHLESS
Reverence

BETH ORTON
Trailer Park



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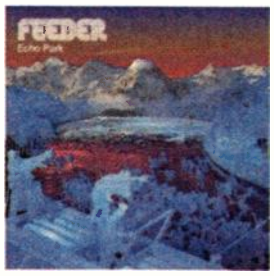
FEEDER
Echo Park

EAZY E
Eazy Duz It

MR SCRUFF
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NIRVANA
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STEREOPHONICS
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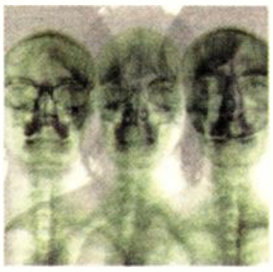
SUPERGRASS
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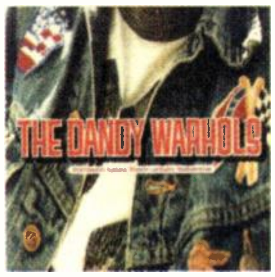
DANDY WARHOLS
13 Tales From

SOUNDBOMBING VOL 2
VA

BADLY DRAWN BOY
Hour Of Bewilderbeast

ZERO 7
Simple Things

BEACH BOYS
Pet Sounds

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WHATEVER TURNS YOU ON

Virgin megastores

Is Lowe the one for Radio 1?

MTV MAN FAVOURITE TO REPLACE LAMACQ, PLUS MORE CHANGES EXPECTED

Zane Lowe has emerged as the clear favourite to replace **Steve Lamacq** when the *Evening Session* is binned by Radio 1 later this year.

The New Zealander, who hosted this year's *NME* Carling Awards and is currently a DJ on London-based alternative radio station Xfm and an MTV presenter, will almost certainly be named Lamacq's successor in the coming days.

While current Radio 1 DJs **Colin Murray** and **Mikey Davis** were also in the running, Lowe was always the clear favourite.

It is unclear just how Lowe's new show will differ from Lamacq's. Radio 1 bosses have made non-specific noises of late about the replacement.

"We want to take championing of alternative music to the next level," senior executive Ian Parkinson told *NME* recently.

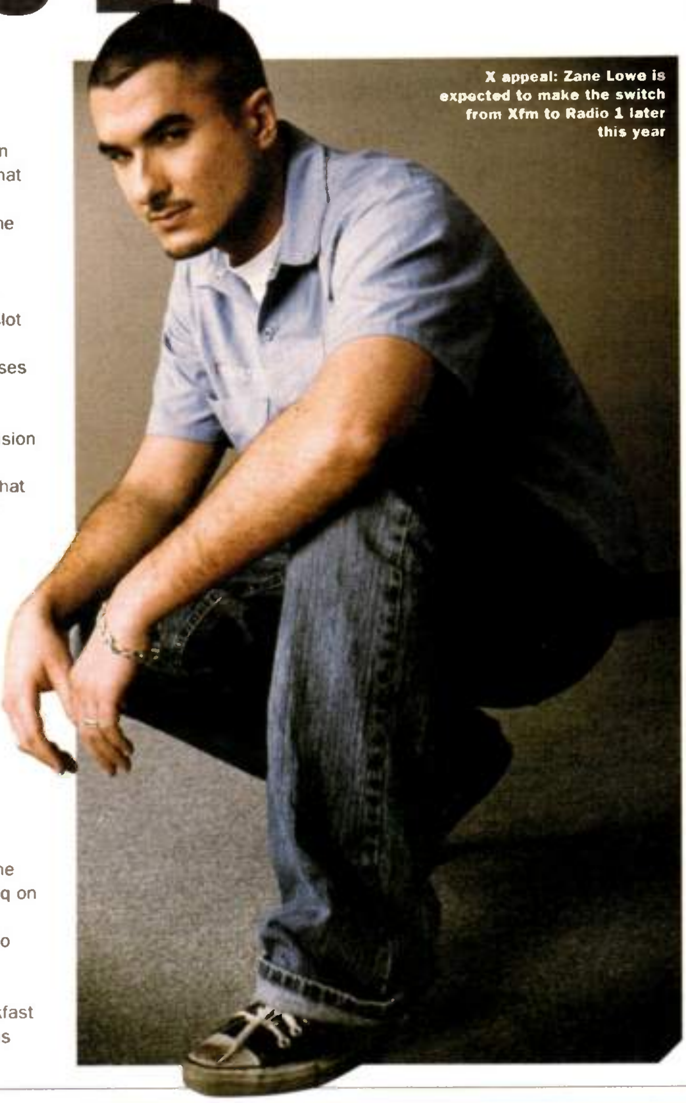
It is also unclear what time slot the show will take. Speculation has been rife in recent days that Radio 1 will axe several more DJs, with **Dave Pearce**'s name top of the list. As his show is broadcast directly before Lamacq's, if he were to go, it could signal a different time slot for any replacement.

As *NME* went to press, bosses at Radio 1 were refusing to be drawn on Lamacq's replacement, insisting no decision had been finalised.

Rumours are also growing that Radio 1 will find a more high-profile place for Colin Murray. As DJ on the opt-out *Evening Session* in Northern Ireland, he has also deputised for Lamacq on the nationwide show.

Jamie Theakston is due to leave his weekend slot soon and Murray, who is also a presenter on Channel 4 breakfast show *RI:SE*, is being angled as a replacement.

> "We want to take championing of alternative music to the next level"
> Radio 1 executive



X appeal: Zane Lowe is expected to make the switch from Xfm to Radio 1 later this year

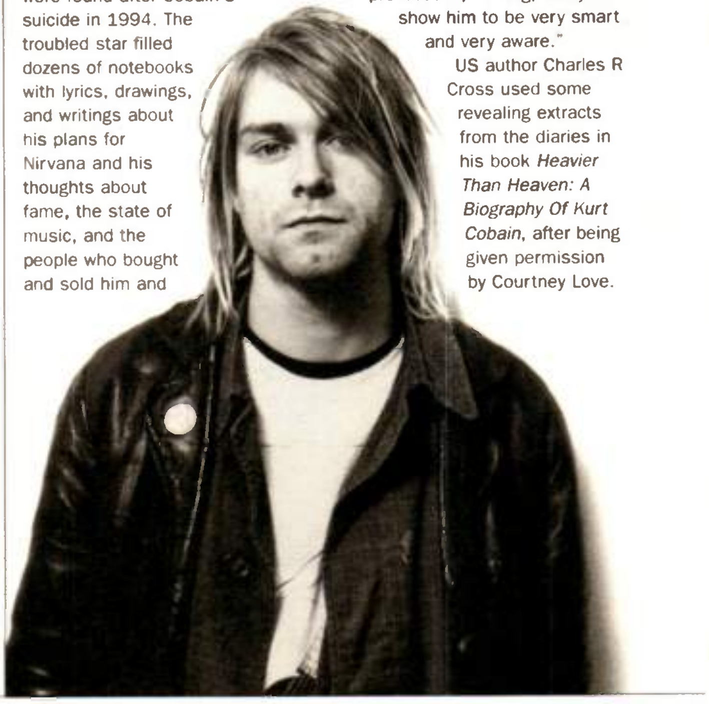
Kurt's diaries to be published in November

Nirvana fans will finally be able to read **Kurt Cobain**'s diaries in November. After negotiations involving Cobain's widow **Courtney Love**, the intimate diaries were bought for publication by a division of Penguin for £2.8million.

The 288-page hardback edition of the diaries – a sure-fire best-seller – will go on sale priced £20 on November 11. The journals were found after Cobain's suicide in 1994. The troubled star filled dozens of notebooks with lyrics, drawings, and writings about his plans for Nirvana and his thoughts about fame, the state of music, and the people who bought and sold him and his music. Over 20 notebooks survived and have been locked in a safe since his death.

Julie Grau, co-editorial director of Riverhead – a division of Penguin Putnam – said: "The journals are an intimate, unadulterated portrait of an artist of great influence. They reveal Cobain's vision and design, they document his creative and personal struggles. They are insightful, provocative, moving, funny and show him to be very smart and very aware."

US author Charles R Cross used some revealing extracts from the diaries in his book *Heavier Than Heaven: A Biography Of Kurt Cobain*, after being given permission by Courtney Love.



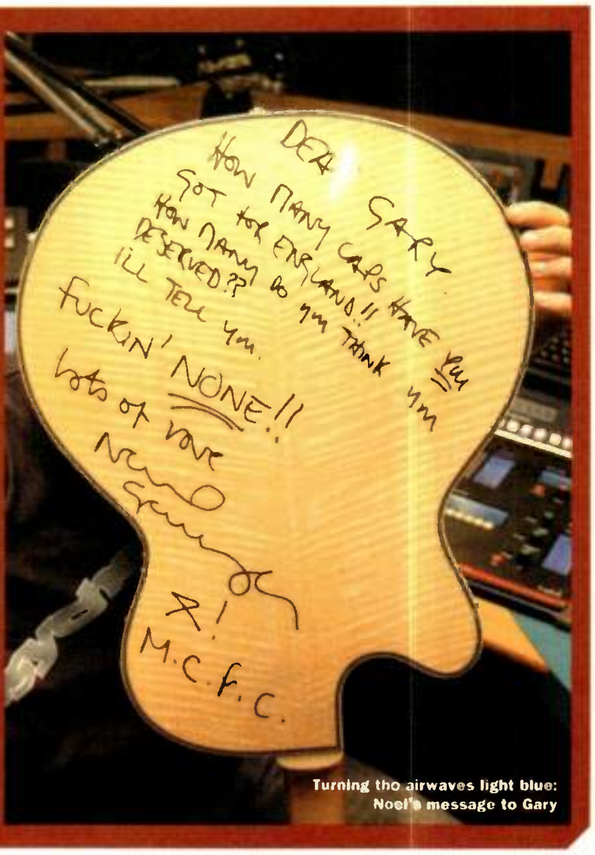
PICTURE SPECIAL!

Picture the scene. Those big-hearted people at Manchester's Key 103 radio station get Noel Gallagher to sign a guitar for charity. Simple enough, you might think. But there's a hitch. For some mad reason, the guitar has been donated by none other than Man Utd defender Gary Neville. Red rag to a light-blue bull? Not arf!

Noel grabs a felt-tip and scrawls the following message on the shiny back of the £1,000 Gibson Epiphone semi-acoustic: "Dear Gary, How many caps have you got for England? How many do you think you deserved?? I'll tell you. Fuckin' none!! Lots of love – Noel Gallagher X MCFC"

Gary old son, you've been COCKED!!!

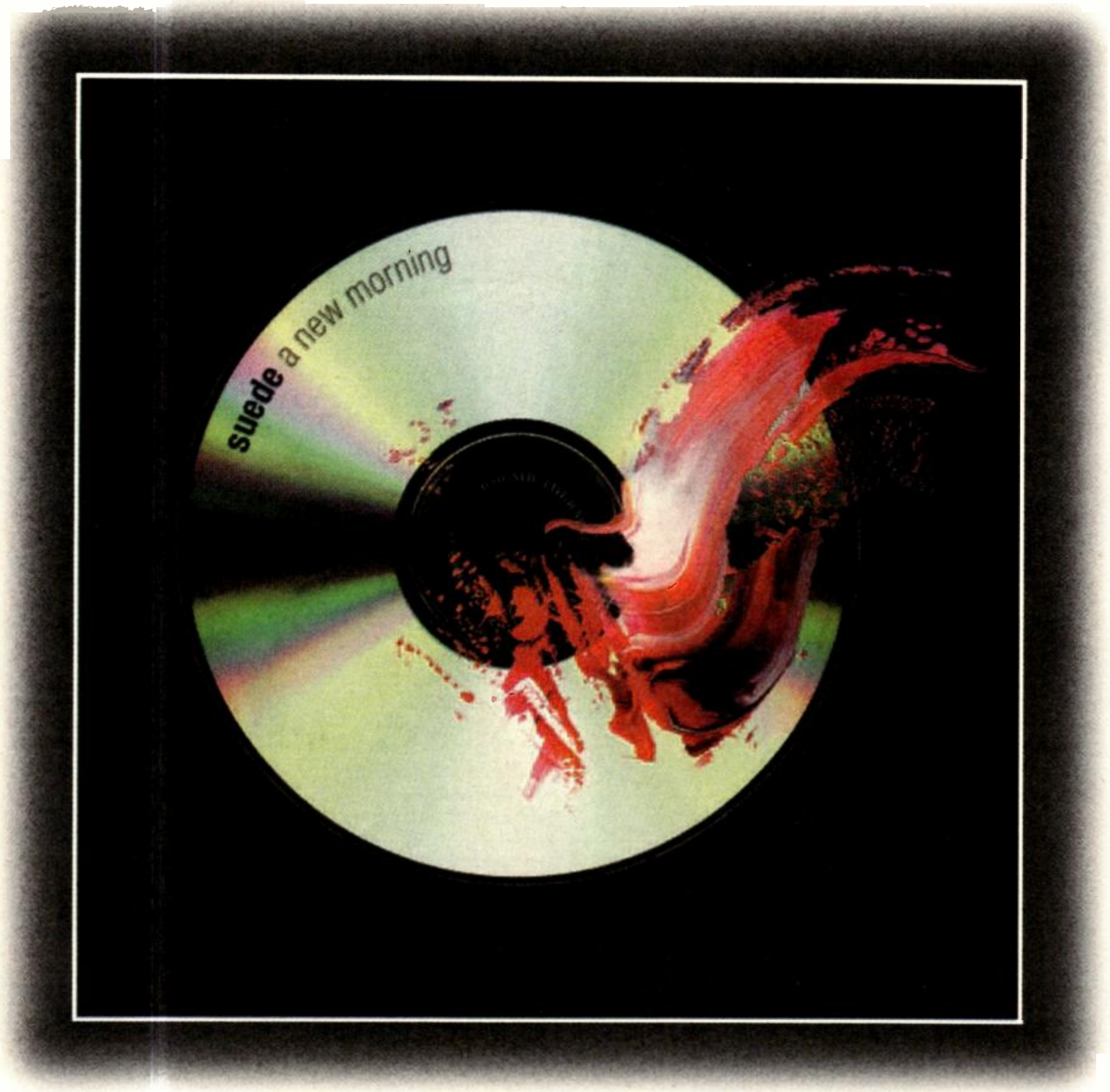
Doh! Presenter Mike Toolan (left and inset) looks on as Noel examines the guitar donated by... Man Utd's Gary Neville



Turning the airwaves light blue: Noel's message to Gary

PHOTOGRAPHY: CAVENDISH PRESS/RENAUD MONFOURNEY

wake up call



RELEASED 30TH SEPTEMBER

SUEDE - A NEW MORNING

A New Morning is Suede's hotly anticipated fifth offering and follow up to their 1999 number one album Head Music. This impressive combination of sparkling melody and impeccable musicianship is a stunning return to form from this seminal British guitar band. Produced by Stephen Street and including the new single Positivity, this CD is also available as limited edition with two bonus tracks and includes access to a complete alternate version of the album.

buy now: www.hmv.co.uk

Title subject to availability at participating stores/online.

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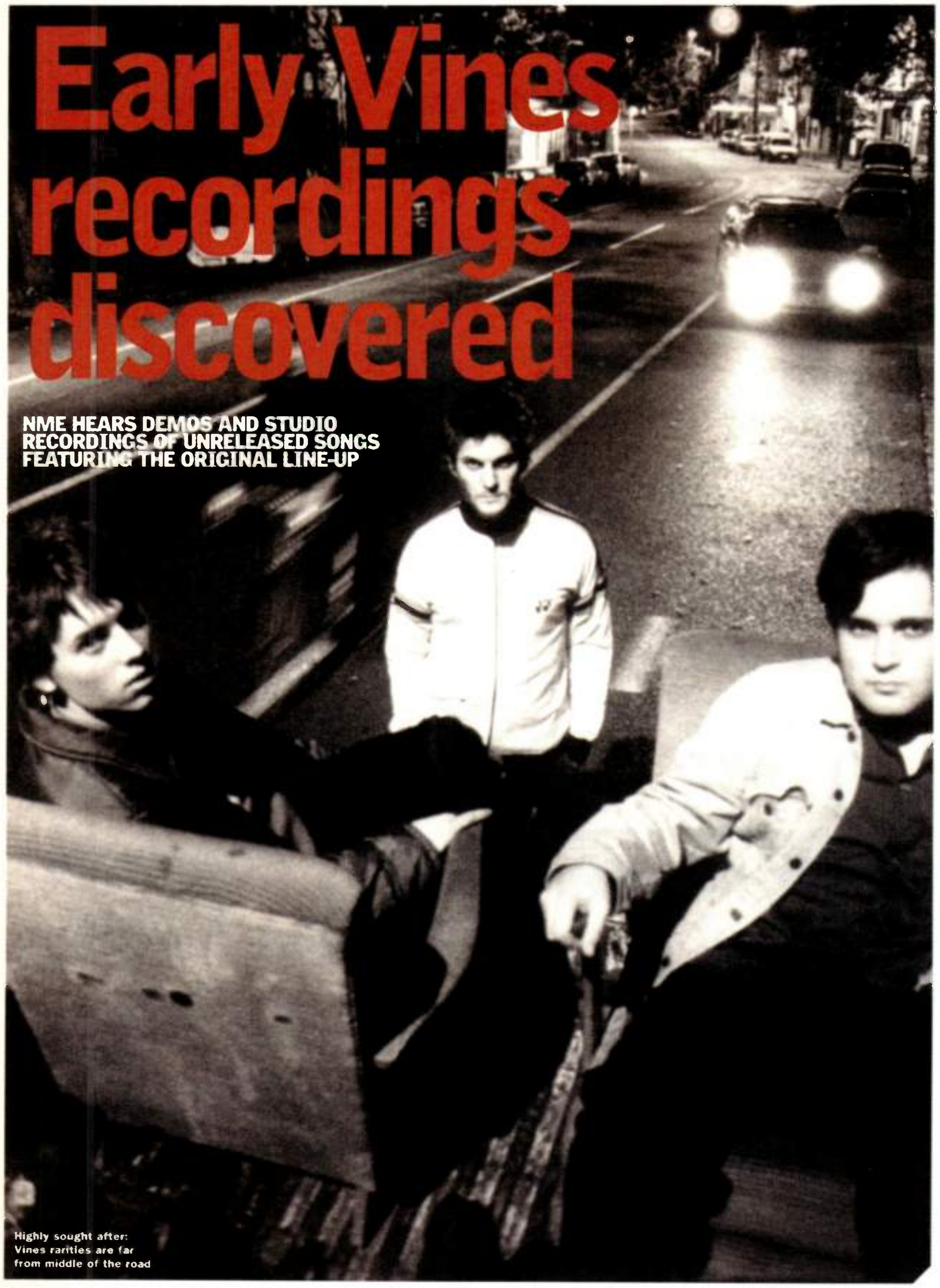
Early Vines recordings discovered

NME HEARS DEMOS AND STUDIO RECORDINGS OF UNRELEASED SONGS FEATURING THE ORIGINAL LINE-UP



Highly sought after: Vines rarities are far from middle of the road

NME has unearthed a series of early recordings by **The Vines** which feature the band's original line-up and include unreleased songs.

The Vines recorded their album 'Highly Evolved' in LA as producer Rob Schnapf wanted to use the famous Sunset Sound Studios, used by The Beach Boys, Led Zeppelin and Beck. But earlier recordings have now emerged from back in 1999, including alternative versions of songs from the band's debut album 'Highly Evolved' and unreleased material. They also feature original drummer David Olliffe.

NME has heard 18 songs, including B-sides and unreleased songs such as 'Winning Days', 'Ride' and 'Landslide'.

The first sessions were recorded at the A# Sharp Recording Studio in Sydney with studio engineer Glenn Santry. The unreleased songs include 'Winning Days' and 'She's Got Something To Say To Me'. Another session was recorded later with new songs 'Rainfall' and 'Ride'. Both songs are tipped to appear on the second Vines album and 'Ride' – which has a similar feel to 'Get Free' – has suddenly appeared in their setlists for gigs.

NME has heard the songs, which were circulated among record labels in the US, and fans can be assured that they are up to the standard of the debut album. There was even a cover design incorporating both the Vines painting by Craig and a drawing by David.

> **Fans can be assured that the songs are up to the standard of those on 'Highly Evolved'**

Other songs from a February 2001 session at Q Studios have also appeared and *NME* has heard these alternate versions of songs from the debut album, as well as unreleased song 'Winning Days' and B-side 'Drown The Baptists' from a limited edition single. Nicholls told *NME* at Reading this year that 'Drown The Baptists' will appear on the second Vines album due next year.

The band are currently in Australia for a homecoming tour – their first major shows there since their success in the UK and US.

Nicholls told *NME*: "I've heard that our videos are being played on music television and a couple of our songs are on the radio. It will be really cool, I guess it will be like a homecoming and we can see our family and friends."

Courtney takes over

Courtney Love helped to launch her solo career at the weekend by taking over MTV2 in the US for 24 hours.

The singer/actress began her stint at the MTV studios in New York's Times Square on Saturday evening (September 22), and went on to introduce a whole day of programming, under the title *24 Hours Of Love*.

According to the MTV website, Courtney was allowed to programme and direct the channel "in any way she pleases" during her 24 hours in charge.

Chris Martin's golden duet

Chris Martin has recorded a duet with Canadian singer Ron Sexsmith, *NME* can reveal.

Despite his commitments to Coldplay, Chris found time to record the duet 'Gold In Them Hills' at Electric Earth East Studios in London earlier this year. The duet will appear as a bonus track on Sexsmith's fifth album 'Cobblestone Runway', released on November 4.

The Coldplay singer is a longtime Sexsmith fan and jumped at the chance to sing on the country-tinged ballad. Ron Sexsmith plays a UK tour in late November and early December and Chris Martin is tipped to put in a guest appearance if Coldplay's schedule allows. In the past, Chris has joined Echo And The Bunnymen onstage and you can see his bizarre turn with Ash on pages 20 and 21.

Oasis giveaway!!

WIN! EXCLUSIVE OASIS TEST PRESSINGS AND SIGNED PRINTS!

This year alone, we've given away Liam's coat, his tambourine and Oasis platinum discs. And the great Oasis giveaway continues! We've got **five test pressings** of Oasis' version of The Who's 'My Generation' and **five signed photographs** of the band – by legendary *NME* photographer Pennie Smith – to give away. Simply answer this question: **According to Noel, if you're in a room full of Mancunians, which one's right?**

Answers to: Northern Uproar, *NME*, 25th Floor, King's Reach Tower, Stamford Street, London SE1 9LS. All entries to arrive by last post October 1. Usual rules apply and the editor's decision is final.

STOP PRESS: PAUL AND RINGO ANNOUNCE GEORGE HARRISON TRIBUTE

Paul McCartney and Ringo Starr are to play a tribute concert for George Harrison at London's Royal Albert Hall.

The two surviving former Beatles will be reunited for the tribute show to Harrison, who died of cancer last year. They will be joined by Eric Clapton, Tom Petty, Ravi Shankar and members of the *Monty Python* cast for the gig on November 29.

The show will coincide with the first anniversary of Harrison's death. It will also be filmed for a TV special to be screened early next year.

Tickets will go on sale on October 11.

PHOTOGRAPHY: LFI/PAT POPE/STEVE GILLETT

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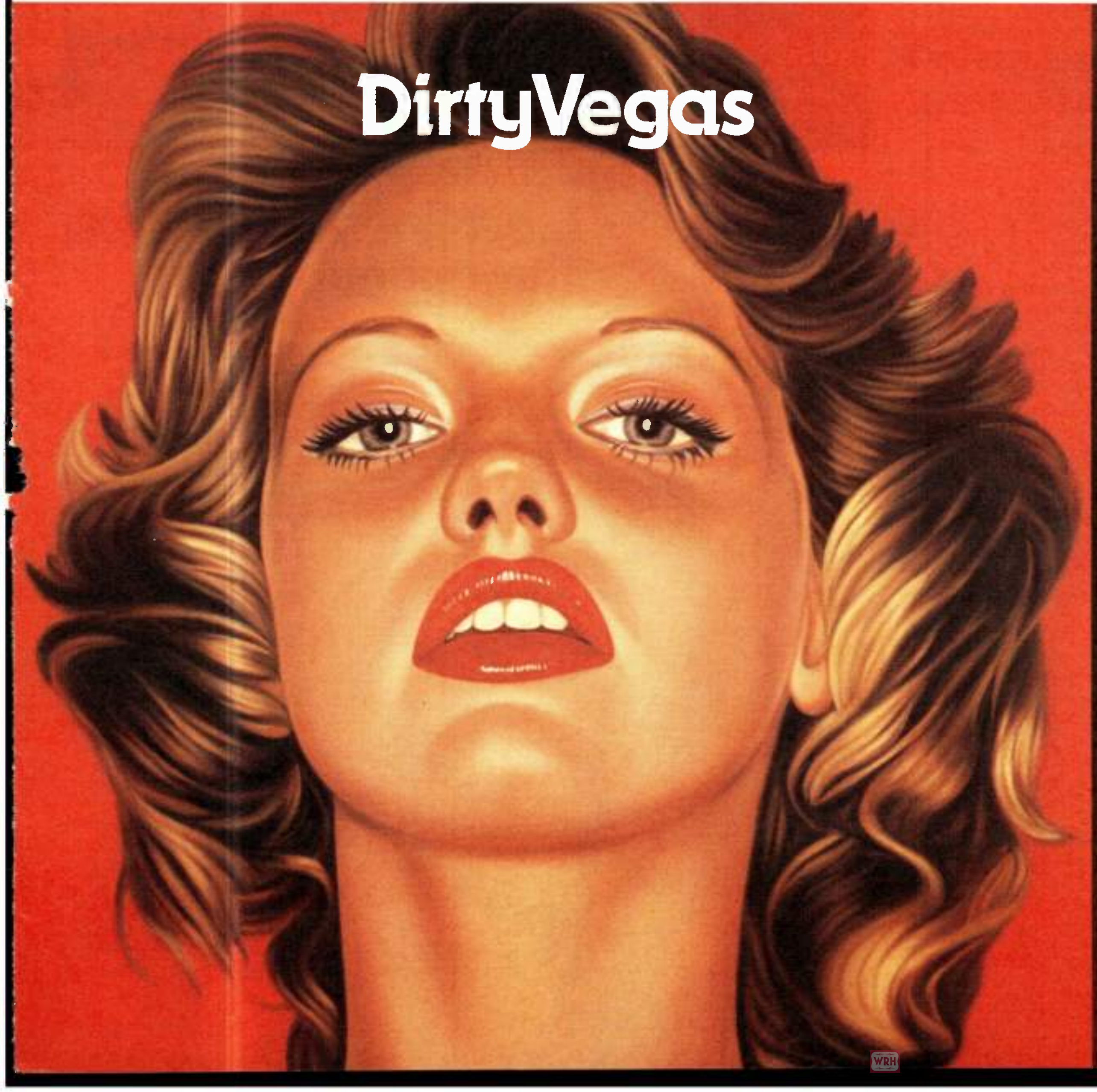
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www.dirtyvegas.com

Parlophone

Robbie's latest escapade: saving the UK music biz

WILLIAMS MAY NOT HAVE A LABEL, BUT 'ESCAPOLOGY' IS EXPECTED TO REVIVE SLOW UK ALBUM SALES

Robbie Williams could "save the UK music industry" this winter with forthcoming album 'Escapology', according to music biz experts.

The industry has been in the doldrums this year with sales down 15 per cent on 2001, something a host of big albums, led by Williams, is expected to put right.

The upturn will be led by big-hitting greatest hits albums by **Elvis** and **The Rolling Stones** through October, before 'Super Monday' on November 11 when a host of stars including **U2** and **Westlife** will unleash albums. All this will be merely be a warm-up for Williams' November 18 arrival though, according to chart expert Gennaro Castaldo from HMV.

"'Super Monday' is traditionally huge," he explained. "This year there are major releases from U2, Westlife, **Shania Twain** and, provisionally, Craig David. But Robbie Williams especially is something people seem to respond to. His new album is a real bonus. It was already looking like being a bumper run-up to Christmas, but now with Robbie it looks like being the biggest ever."

Robbie's previous album 'Swing When You're Winning' bolstered album sales in 2001. It has to date sold just under two million in the UK alone.

However, his place as industry saviour comes at an odd time. As *NME* goes to press, Williams was still without a record deal – an unprecedented position for such a major player.

A bidding war is ongoing with Williams' previous guardians at EMI duking it out with Warners, Sony and Universal. A fee of £40million was the asking price for his signature some months ago.

Williams management company IE Music still hold all the cards. According to *Music Week*, distribution, promotions and marketing have been sorted independently, suggesting they may not go with a major label at all.

NME understands that the cover for 'Escapology' features Williams suspended in a glass tank in the style of conceptual artist Damien Hirst. The album includes tracks 'Something Beautiful', 'Monsoon', 'Sexed Up', the Blur pastiche 'Song 3' and a heavy Beatles nod in 'Me & My Monkey'. While some tracks sound a little like Queen, forthcoming single 'Feel' is said to be a classic Williams ballad.

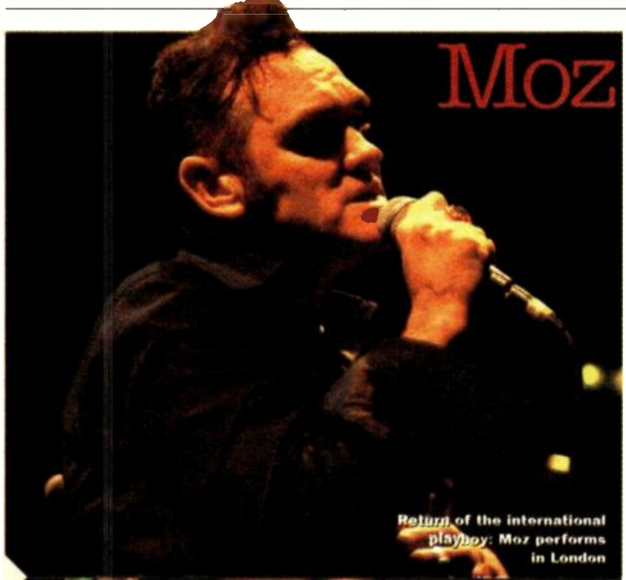
There were also suggestions in the Australian press, that in a bid to be taken more seriously, Williams wished to be called Robert Williams from now on. Castaldo rubbished this, saying that with less than two months to go until release, HMV buyers were still expecting to stock 'Escapology' by Robbie Williams.

Meanwhile, Williams will debut 'Feel' at the MTV Europe Music Awards in Barcelona on November 14.

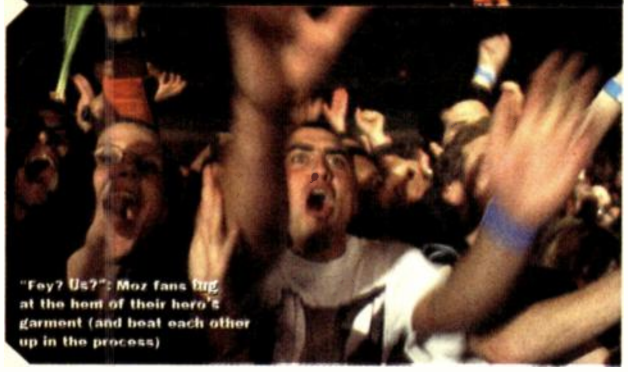
> "It was already looking like being a bumper run-up to Christmas, but now with Robbie it looks like being the biggest ever" HMV expert

Is it a plane? Is it a bird?
No, it's Superob!

Moz fans get shirty



Return of the international playboy: Moz performs in London



"Fey? Us?": Moz fans tug at the hem of their hero's garment (and beat each other up in the process)

PHOTOGRAPHY: STEVE GILLETT/ROGER SARGENT/CAMERA PRESS

Morrissey's triumphant return to the UK at two sell-out shows at London's Royal Albert Hall saw over-eager fans fighting over the former Smiths frontman's shirts.

Morrissey himself punched a fan who ran onstage during the encore of 'There Is A Light That Never Goes Out' on Tuesday (September 17) – although it appeared to be an accident, as the stage invader seemed to run into Morrissey's fist.

Fighting broke out in the audience when Morrissey ripped off his shirt during the encore and threw it into the crowd. Eyewitnesses described the punch-up as "scary" and "threatening".

Further to *NME*'s report two weeks ago that Morrissey had never been offered money to reform The Smiths, the singer also announced from the stage that he had not been approached by any UK record labels. He told the audience: "No-one in the whole of England will give me a record deal... so I must be doing something right."

Morrissey performed new songs 'The First Of The Gang To Die', 'I Like You', 'Mexico', 'The World Is Full Of Crashing Bores' and 'Irish Blood, English Heart'.

Meanwhile, digital radio station BBC 6Music is planning to record a new studio session with Morrissey to be broadcast in the week beginning October 7.

Libertines stir trouble throughout Albion

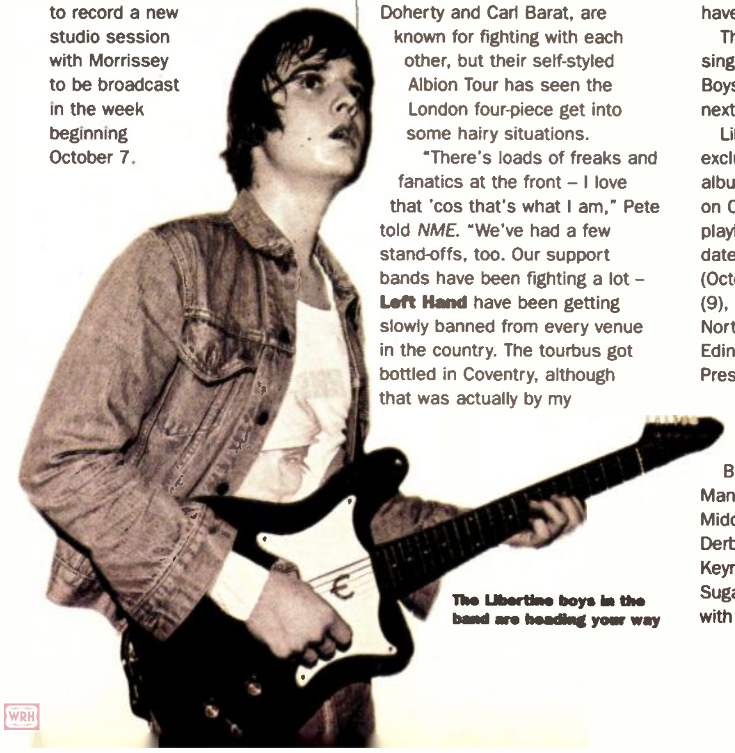
The Libertines have run into trouble during their massive UK tour, which continues through October.

The band's two frontmen, Pete Doherty and Carl Barat, are known for fighting with each other, but their self-styled Albion Tour has seen the London four-piece get into some hairy situations.

"There's loads of freaks and fanatics at the front – I love that 'cos that's what I am," Pete told *NME*. "We've had a few stand-offs, too. Our support bands have been fighting a lot – **Left Hand** have been getting slowly banned from every venue in the country. The tourbus got bottled in Coventry, although that was actually by my mates. There's always trouble. You don't have to be in a band though, just walk in the streets in a strange town or go in a pub and there's someone who wants to have a go."

The Libertines' double A-side single 'Up The Bracket' and 'The Boys In The Band' is released next Monday.

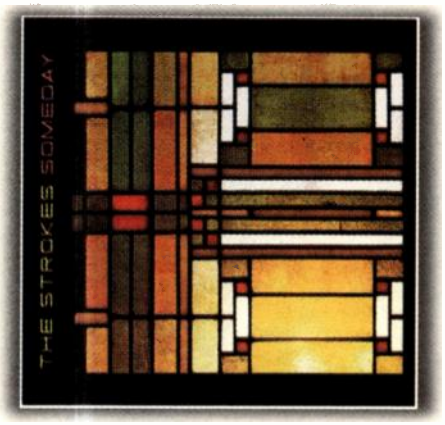
Libertines fans can hear an exclusive preview of the debut album 'Up The Bracket', released on October 21, at a series of club playbacks. The album playback dates are at: York Ziggy's (October 8), Cardiff Club Ifor Bach (9), Liverpool Krazy House, Northampton Soundhaus, Edinburgh Liquid Rooms and Preston Warehouse (11), Sheffield Leadmill, Wolverhampton Little Civic, Norwich Waterfront, Birmingham Sanctuary, Manchester Star & Garter and Middlesbrough Empire (12), Derby Blue Note (14), Milton Keynes Bar Central and Stoke Sugar Mill (18). Check times with venues.



The Libertine boys in the band are heading your way

WRH

new singles

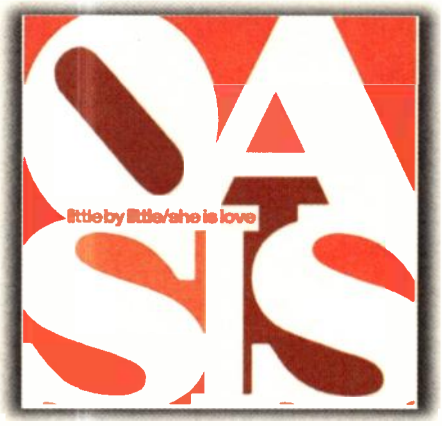


The Strokes - Someday

The Strokes release the fourth single from their debut album, which it seems has already gained classic status. Another catchy, riff led track, Someday is available on CD and coloured vinyl 7", featuring demo versions of Alone Together and Is This It.

CD £2.99 / 7" £1.49

Out Now


OASIS
little by little/she is love

Oasis - Little By Little/She Is Love

Excellent double A side release from Oasis, the third single from Heathen Chemistry. Available on CD, DVD and 7", the CD and 7" feature Little By Little and She Is Love, the CD also includes the band's fantastic version of The Who classic, My Generation. The DVD features documentary footage from the Finsbury Park shows, as well as the original demo of Little By Little.

CD & DVD £2.99 / 7" £1.99

Out Now

The Libertines - Up The Bracket

The Libertines follow up their acclaimed debut, What A Waster, with the rocking Up The Bracket. Taken from their forthcoming album, the single is available on 2xCD and 7", featuring the bonus tracks Boys In The Band, Skag And Bone Man, The Delaney and Plan A.

2xCD £2.99 Each / 7" £1.99

Released 30th September

buy now: www.hmv.co.uk

Titles and prices are subject to availability while stocks last at participating stores/on-line.

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HMV

Marilyn Manson framed!

GOD OF FUCK'S WATERCOLOUR PAINTINGS GO ON DISPLAY

Here's a peek at some of the work from **Marilyn Manson**'s first ever art exhibition, which opens in LA this week.

American fans are getting the opportunity to see 50 of Manson's watercolour paintings at 'The Golden Age Of Grotesque', a show at Los Angeles Contemporary Exhibitions in Hollywood, California.

The exhibition officially opens on Friday (September 20) to the public, although there will be an exclusive preview party the night before. *NME* will be there, so see next week's issue for a full report.

Here are a selection of the best images on show in LA.

One appears to be a bleak self-portrait of the God Of Fuck himself, the other two are more obscure.

NME understands that Manson's friends in the UK are keen to bring the exhibition to London next year, although nothing has been confirmed.

Marilyn Manson is also putting the final touches to his new album, also titled 'The Golden Age Of Grotesque', due for release later this year. The star recently told fans work is coming along nicely, saying the songs are "swelling up like a pregnant whore".

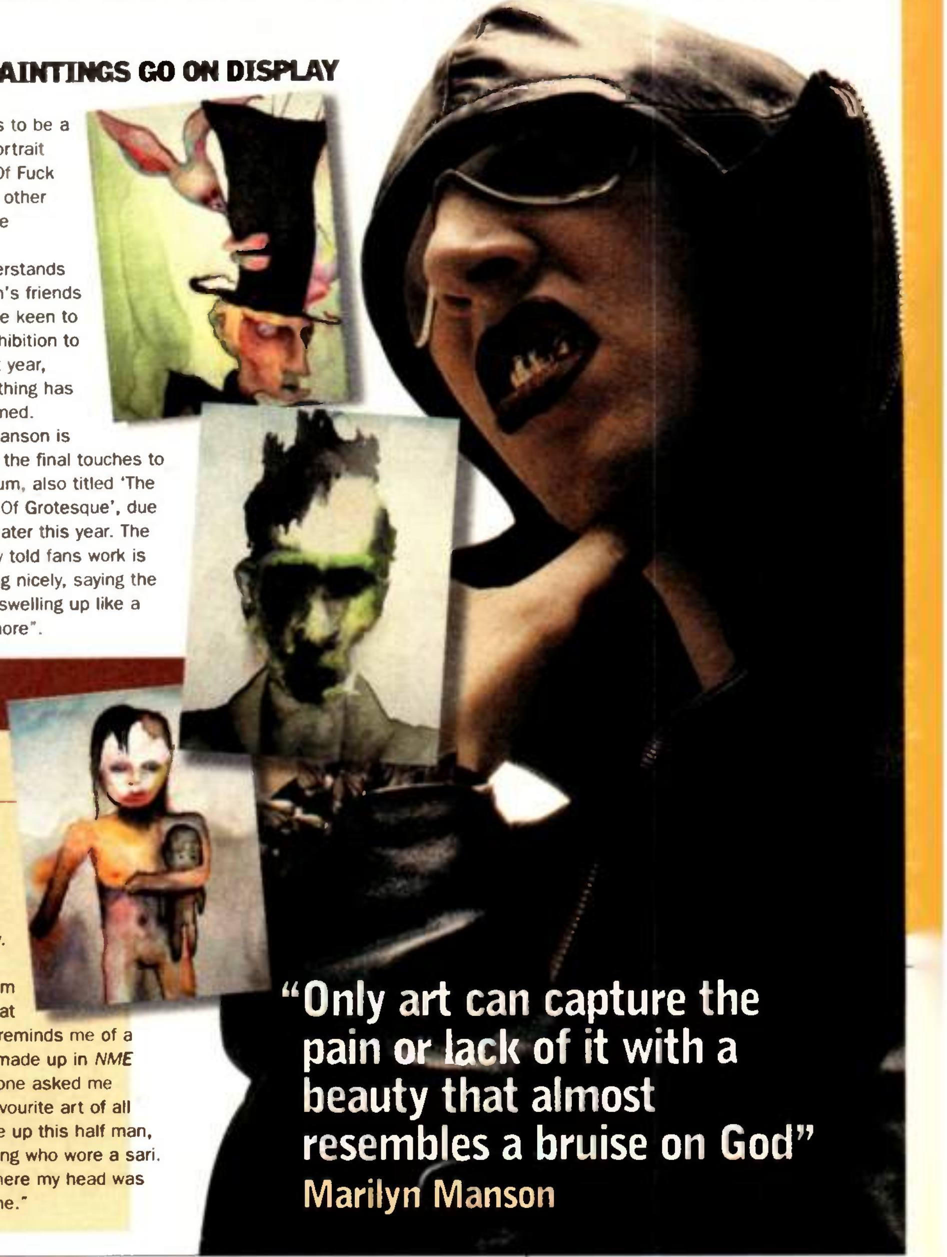
IS IT ART?

Stars give their verdict on Manson's work

Marilyn Manson: "Drugs can exterminate those insects of depression. But only art, like shards of glass and bloodstained asphalt at an intersection, can capture the pain or lack of it with a beauty that almost resembles a bruise on God."

Tom White, The Electric Soft Parade: "The colours are awesome. The greens are awesome. It's good! I like the suit. It looks dark as fuck. It's like a rotting jaw, pale forehead. Good Matt Bellamy hair!

Brett Anderson, Suede: "I quite like that actually. Is that a picture of him with a top hat on then? It reminds me of a character I made up in *NME* when someone asked me about my favourite art of all time. I made up this half man, half stag thing who wore a sari. That was where my head was at at the time."



"Only art can capture the pain or lack of it with a beauty that almost resembles a bruise on God"
Marilyn Manson

Fatboy gig death was accidental

A verdict of accidental death was recorded last week (September 18) at the inquest into the death of a nurse who suffered fatal head injuries after falling from a wall following **Fatboy Slim**'s mammoth beach party in Brighton in July.

The post-mortem found that Karen Manders, a 26-year-old Australian, had taken a cocktail of drink and drugs before her critical accident.

She fell from a wall on the Lower Promenade during the early hours of July 14 after having spent the day among 250,000 other revellers at the DJ's free beach bash. She died at Brighton's Royal Sussex County Hospital on July 16.

The inquest heard how Miss Manders was seen waving her arms seconds before she fell 20 feet.

Pathologist Dr Neera Patel told the inquest the nurse had drunk enough to put her twice over the drink-drive limit and had taken MDMA, or ecstasy.

She said: "It is likely that she would have been disorientated, in terms of not knowing who she was or where she was. It could have made her agitated. In my opinion, this level of MDMA, together with the alcohol would have affected her behaviour."

Immediately following the event, Fatboy Slim distanced himself from the accident.

"*(The police say)* it's not connected with the gig. Three people have fallen off that thing this year already and died, so it's unconnected," he said.

Fatboy Slim's beach party: fan's death ruled accidental

P Diddy assault payout

P Diddy has been ordered to pay £1.6million to a man who was injured by his bodyguards seven years ago.

Judge William Z Wood ordered that P Diddy must pay compensation because he had failed to answer the allegations within 30 days.

Cedrick Bobby Lemon claimed he was working at the Joel Coliseum in North Carolina as a limousine driver. As the rapper's bodyguards were trying to clear the backstage area they allegedly punched Lemon in the head.

Lemon said he stumbled and grabbed one of the guards, and both men fell to the floor. Lemon claims the guards then allegedly kicked him in the back as he tried to shield his head with his hands and arms.

The rapper intends to appeal against paying the compensation.

PHOTOGRAPHY: PEROUINC.COM/PA

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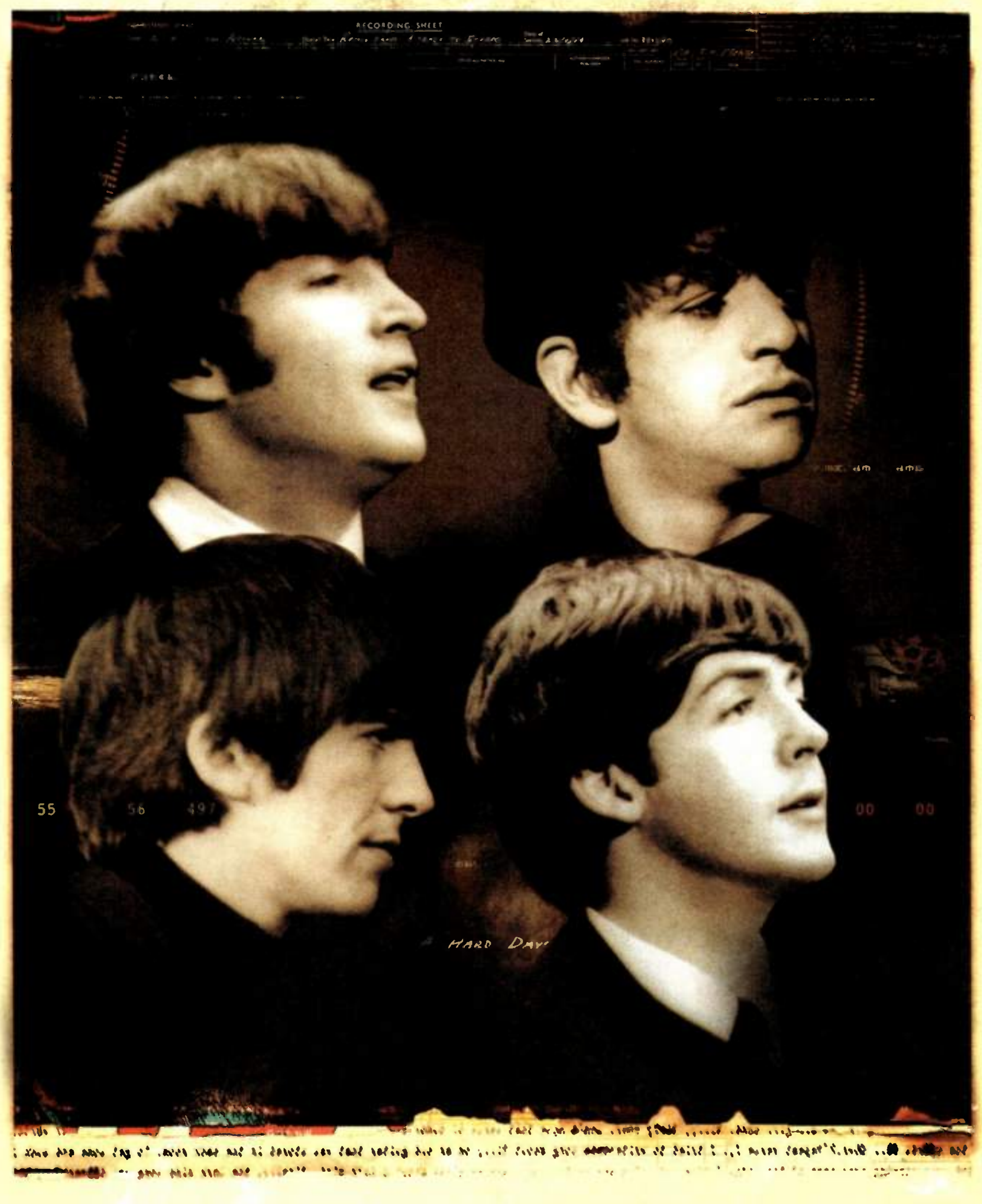
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WRH

They're in fashion!

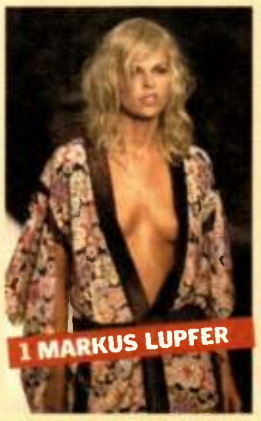
WHICH ARTISTS SOUNDTRACKED THE TOP COLLECTIONS AT LONDON FASHION WEEK?

While style connoisseurs scanned last week's London Fashion Week for all the latest frocks and threads, *NME* was there beside the catwalk to report back on the sounds that ushered in the brand new collections.

Last year it was mostly The Strokes and the cool new sounds emerging from New York. This year a decidedly mixed bag – including **Nelly**, '80s goths **The Cure** and Primal Scream's **Bobby Gillespie** – provided the musical backdrop.

So just how fashion-savvy are you? To test your sense of style, *NME* presents six top fashion labels from Fashion Week and the music which accompanied their latest lines on the catwalk. All you have to do is work out which clothes go with which artist – turn the page upside down for the answers.

NME'S FASHION CORRESPONDENT IS CHARLIE PORTER, DEPUTY FASHION EDITOR OF *THE GUARDIAN* PHOTOGRAPHY: PA/LFI/MATRIX/SPLASH/ANTONIO PETRONZIO/HAMISH BROWN


1 MARKUS LUPFER

2 PAUL SMITH

3 SOPHIA KOKOSALAKI

4 GIBO BY JULIE VERHOEVEN

5 JULIEN MACDONALD

6 TATA NAKA

A BOBBY GILLESPIE – PERSONAL SELECTION

B THE BEATLES – 'STARS ON 45'

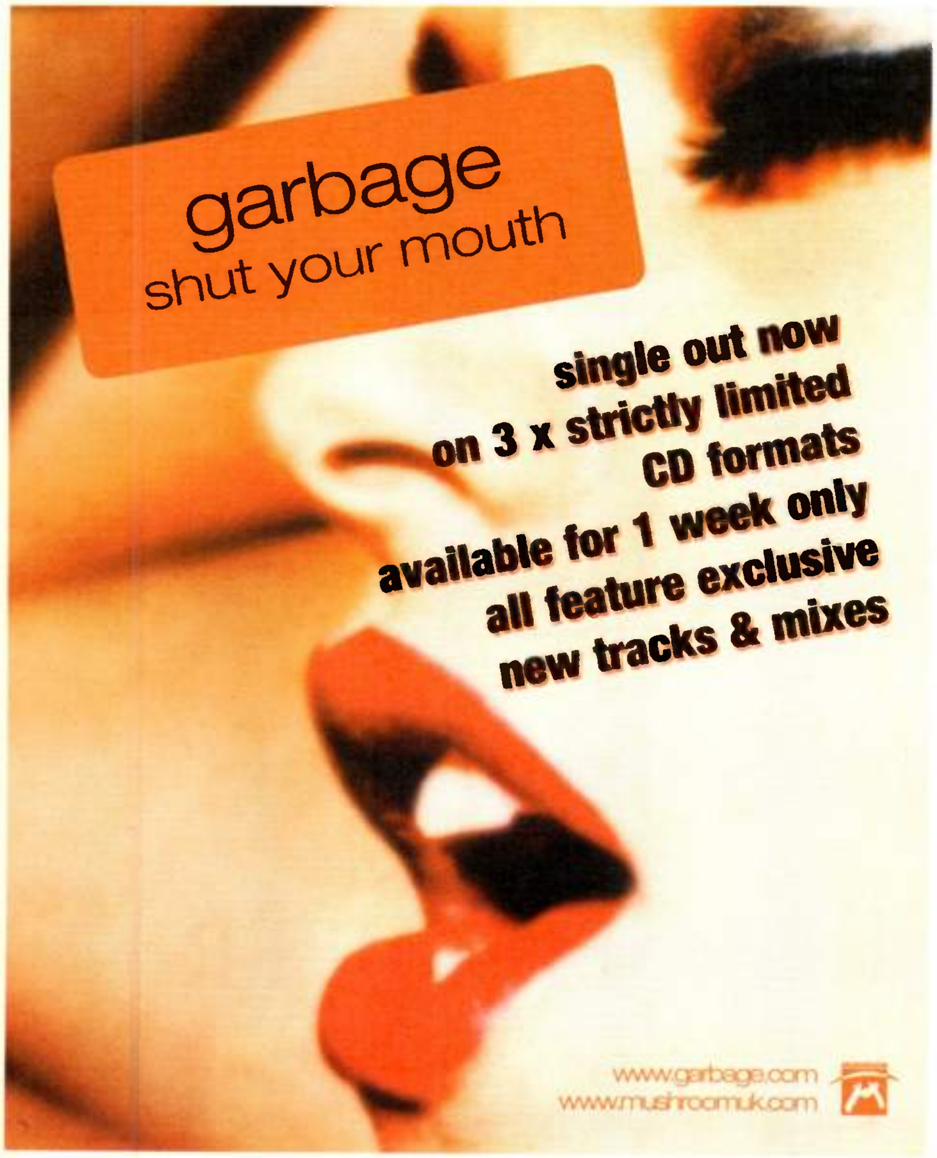
C BRITNEY SPEARS – 'BOYS'

D ROD STEWART – 'DO YA THINK I'M SEXY?'

E THE CURE – 'LOVE CATS'

F NELLY – 'HOT IN HERRE'

London Fashion Week quiz answers: 1C, 2D, 3A, 4B, 5F, 6E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Coxon blasts Fatboy

Graham Coxon has hit out at **Norman Cook**, aka Fatboy Slim, branding him "Fatmouth Slim", following the producer's comments about the guitarist's role in **Blur**.

Coxon also admitted that his role in Blur was uncertain, commenting that it was "in the hands of the gods – or the lawyers!"

As reported last week, Blur will continue to work with Cook on their new album, despite his outspoken remarks about his relationship with Coxon. Blur are currently working on their seventh studio album in Morocco without Coxon, and plan to release the record at the start of next year.

Last week Cook, who is working as a producer, claimed the guitarist had left the band, and he felt "relieved" because of personal differences with Coxon. This went against an official statement which said: "Blur and Graham are contemplating and deciding among themselves what the future arrangements will be."

Cook had said: "He *(Coxon)* was the only one that I didn't feel comfortable with. And when I went into the studio and he wasn't there, I was basically quite relieved."

Grrrr! Graham Coxon fights back

Coxon spoke to Radio 1 just before *NME* went to press, and hit out at Cook, saying he "doesn't really know what he's talking about".

"No-one can really say much at the moment – particularly Fatmouth Slim!" he said. "Just ignore what he says. I've got nothing against him. I don't understand why he was so tense about meeting me – I thought it was me being tense about meeting him.

"He doesn't really know what he's talking about. He's come in right at the tail end of an album, and he's professing to know about everything that was involved with making the album. I'm on the album. I'm just not working on it at the moment. I've played lots of guitars on it."

Those who have heard the new work have said the songs at times show a darker, dance direction more reminiscent of Damon Albarn's Gorillaz. William Orbit and The Chemical Brothers are also involved in the project.

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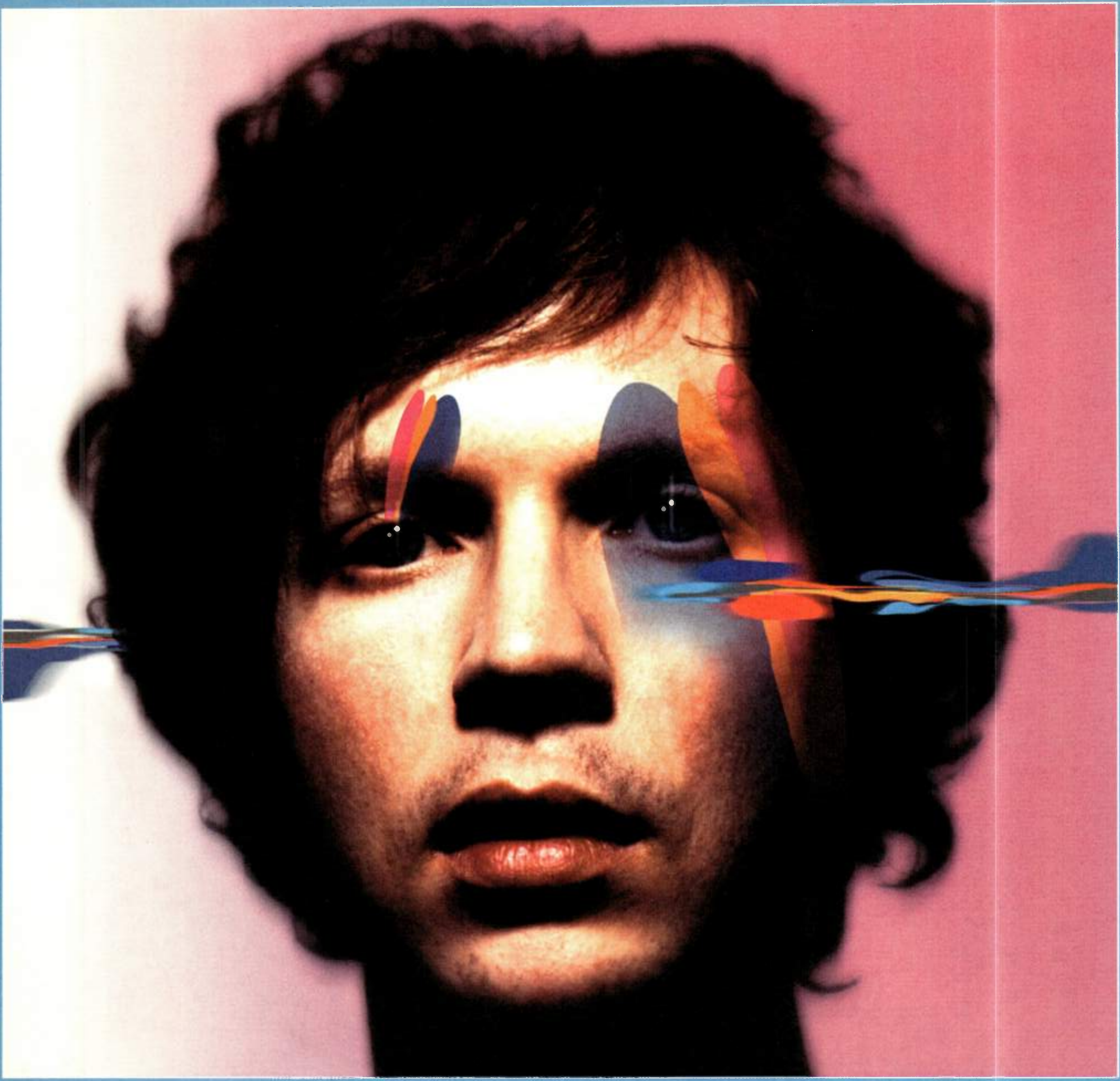

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McCartney to unveil ultimate Beatles rarity

FOURTEEN-MINUTE SONG, TOO 'FAR OUT' FOR GEORGE, WILL BE USED TO SOUNDTRACK BEATLES PICS

Paul **McCartney** is to release a **Beatles** track that has stayed in the archive for 35 years.

The song, 'Carnival Of Light', was recorded as part of the 'Penny Lane' sessions and has only been heard in public once: in January 1967, when it was played at an avant-garde festival at the Roundhouse, north London.

The 14-minute track, which features gargling, a church organ and John Lennon shouting *"Barcelona!"*, has never been bootlegged, becoming the holy grail of Beatles rarities. It was due to be released in 1996 as part of 'Anthology 3', but George Harrison vetoed it for being "too far out".

'Carnival Of Light' will now soundtrack a film montage of Beatles photographs taken by Linda McCartney, similar to the film Paul made of her snapshots of The Grateful Dead.

Here, *NME* investigates other legendarily sought-after records hanging around in the vaults...

The Beatles: rare recording was not inspired by Ride

The 14-minute track features gargling, a church organ and John Lennon shouting "Barcelona!"

The Beach Boys 'Fire'

Estimated value: Millions, if the legends are true.

Recorded with a bunch of session musicians wearing firemen's helmets and shelved when a sudden glut of house fires near Gold Star studios convinced Wilson that the track had evil powers. If it does really cause fires, 'Fire' would have arms manufacturers opening their cheque books with gay abandon.

Ryan Adams 'Is This It'

Estimated value: £6,000

When Ryan Adams was ill and on Vicodin earlier this year, he decided to "learn some records that I liked". This resulted in him recording the whole of The Strokes' debut album – in a bluegrass style. He's threatened to send the tape into *NME*'s *Holly's Demo Hell*.

Two's A Crowd 'Free The World'

Estimated value: £30,000

One of a clutch of songs recorded by Damon Albarn's pre-Blur synthesizer duo Two's A Crowd in 1988, the fact that this track includes deeply embarrassing African-style percussion make it something of a holy grail for Albarn-haters. Expect high bids from Graham Coxon if a copy ever turns up.

On A Friday 'What Is That You Say'

Estimated value: £15,000

"It's appalling," noted *NME*'s contact in Oxfordshire. The pre-Radiohead Radiohead, On A Friday's first regrettable stabs at studio recording have occasionally flickered on to internet file-swapping sites. An authentic, hard copy would be worth its weight in gold – nearly.

Television 'Double Exposure'

Estimated value: £10,000

Godfathers of the New York scene, Television allegedly recorded demos for an album with Brian Eno in 1975. In fact, they started recording and Eno never turned up. Nonetheless, an album's worth of stuff has been circulating as a bootleg for years – if the real master tape ever surfaces, expect fireworks.

Nirvana 'You Know You're Right'

Estimated value: £40,000

A bargaining chip and stumbling block in the protracted wrangle between Courtney Love and the remaining members of Nirvana, 'You Know You're Right' is the last unreleased Nirvana song of quality. In March, Love DJed at London club Death Disco and stunned revellers by playing her copy.

Pink Floyd 'Scream Thy Last Scream'

Estimated value: £40,000

Badly reproduced bootlegs of the mythical fourth Pink Floyd single abound, but the final burst of imagination of legendary founder Syd Barrett – and B-side 'Vegetable Man' – remain tantalisingly unreleased. Deeply disturbing and regarded as utter rubbish by the remainder of the Floyd.

Iggy & The Stooges 'Cock In My Pocket'

Estimated value: £10,000

Long available on shitty European bootleg live LPs, the charming 'Cock In My Pocket' and the less so 'Fresh Rag' and 'Nigger Man' allegedly exist as studio recordings. If you have the master tapes to prove it, you've got the down payment on your first helicopter.

The Stone Roses 'High Time'

Estimated value: £12,000

Played at the Reading festival in 1996, 'High Time' received a decidedly muted reception from the audience and was quickly shelved. Ian Brown claims that he can't remember how it goes and that the studio recording of the track has gone missing. A large amount of cash would doubtless jog his memory.

The Rolling Stones 'Cocksucker Blues'

Estimated value: £35,000

Available to people prepared to scour record fairs for bootlegs, this 1970 Stones classic was recorded as a parting gift to the squares at Decca records. A sordid little hymn to gay prostitution, featuring the line, *"Oh where can I get my cock sucked?/Where can I get my ass fucked?"*. Decca declined and a legend was born.

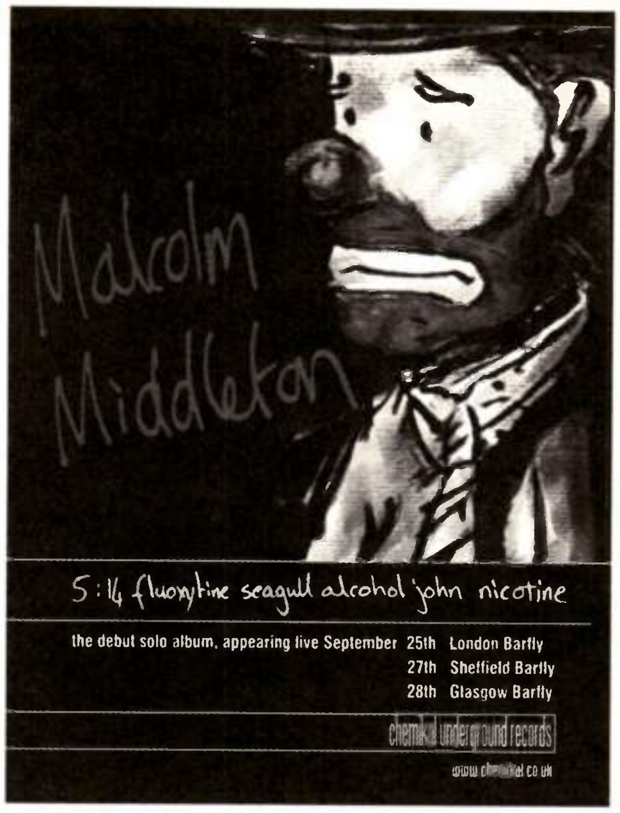
Morrissey 'Striptease With A Difference'

Estimated value: £25,000

Rumour is rife that while digging through some old tapes in the Rough Trade office, a sheaf of unreleased Smiths songs surfaced. Sadly, *NME* doesn't know what they are called, so we'll have to settle for this slightly saucy early Morrissey outtake. Meant to be good, but be warned – Morrissey probably has the only copy and he likes to haggle.

Ryan and Kurt: strokes of (very expensive) genius

TEXT: JIM WIRTH PHOTOGRAPHY: CAMERA PRESS/STEPHEN SWEET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Coldplay and Ash team up for

BANDS MAKE UP FOR CANCELLED SHOW WITH A GIG IN A CAR PARK THEN AN INTIMATE CLUB SHOW TOGETHER

Here's **Coldplay** and best mates **Ash** playing one of the weirdest gigs ever!

Coldplay – currently Number Eight in the US Billboard charts with new album 'A Rush Of Blood To The Head' – had to cancel a show at Atlanta Masquerade Music Park last week after freak weather conditions blew the roof off the stage, allowing rain to pour over their equipment.

Disappointed fans were told of the cancellation minutes before doors were due to open – but the venue's management told them that "the band wanted to do something special".

In an attempt to leave fans who had travelled to the gig with some memory of the day, singer Chris Martin was joined by guitarist Jonny Buckland outside the venue where they played a short, acoustic set in the car park. Songs included 'Yellow, 'In My Place', 'Green Eyes' and 'The Scientist', with stunned fans stood watching just feet away from the pair.

Later in the evening, the band headed to the city's Echo Lounge venue where **The Frames** were playing. Members of Coldplay and Ash, who are touring with Coldplay, were invited onstage for an impromptu performance. There were less than 100 people in the intimate club venue and the bands performed into the early hours.

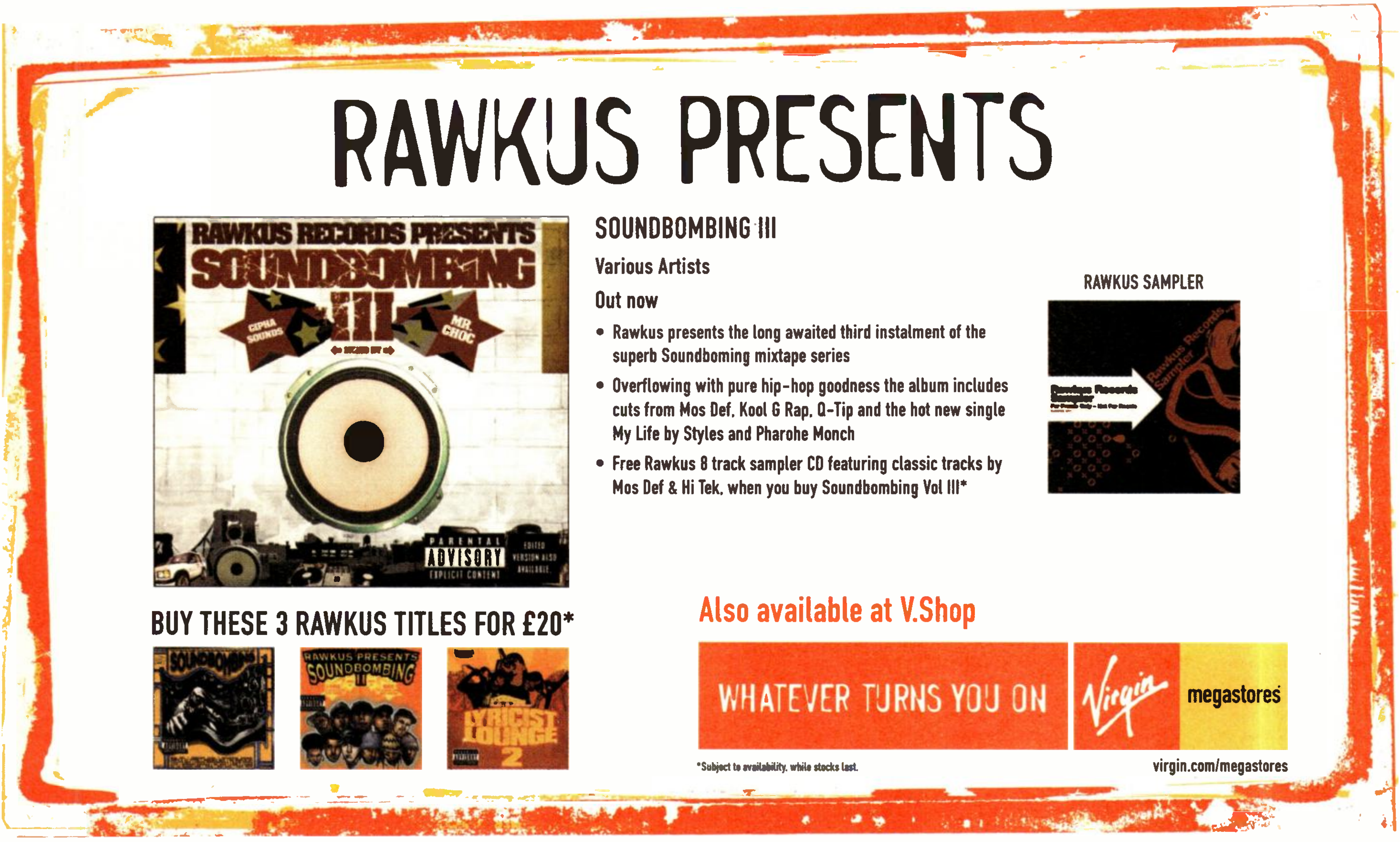
Chris Martin performed on 'Shining Light', which he recently sang at the London Forum show, and sang covers of country standards 'Lost Highway' and 'Georgia On My Mind'.

Chris Campbell emailed *NME*: "I feel like I witnessed a little piece of music history at the Echo Lounge. Chris singing 'Shining Light' and 'Lost Highway' were my high points – it was a night I'll never forget."

Liz Larkin also emailed *NME* to say: "A few highlights were Ash playing 'Shining Light' with Chris Martin on back-up vocals and Chris singing 'Georgia On My Mind', which is enough to make anyone from Georgia melt. The intimate setting was incredible since we had just seen Coldplay and Ash play in Vegas the weekend before in a 1,400-person venue. I always hear about things like this happening but for once I was there to witness it. It was fabulous!"

Coldplay thrill fans with a short set in the venue's car park

> "I always hear about things like this happening but for once I was there. It was fabulous" NME reader



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PHOTOGRAPHY: CHRIS CAMPBELL

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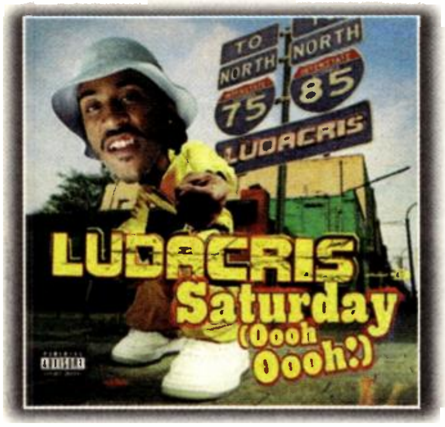

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Welcome to Blur Air!

CAPTAINS ALEX JAMES AND DAVE ROWNTREE HOPE YOU ENJOY YOUR FLIGHT

I'm Blur, fly me: 'Captain' Alex James, as he might look

PHOTOGRAPHY: BIG/GETTY

Blur have flown out to Morocco to finish their new album – and *NME* can reveal that **Alex James** and **Dave Rowntree** flew the 1,500-mile journey themselves!

The Blur rhythm section are both qualified pilots and, as a result, are allowed to fly over long distances. *NME* has learned that James, who owns a twin-engine eight-seater Cessna plane bought for £200,000 two years ago, has taken further rigorous instruction and calls himself 'Captain'.

To test their skills, James and Rowntree decided to make the 1,500-mile trek across Europe and down to Africa themselves, and even bought their own flying suits for the trip.

Writing recently on the band's official website, James explained the route. "I spent this morning planning the flight with Dave," he said. "*(The route is)* La Rochelle, Nimes, Barcelona, Valencia, Gibraltar, Tangiers to Marrakesh."

To celebrate his expert flying skills, *NME* has been told the bassist has 'Captain Alex James' branded on official documents, and is even thinking of printing it on his credit card!

> **The bassist has 'Captain Alex James' branded on official documents**

However, not all the members of the band were too keen to fly with Blur Air. Singer **Damon Albarn** chose a more conventional airline to get him to North Africa, as did producer **Norman Cook**.

Blur have rented a farmhouse outside of Morocco's capital where they plan to spend five weeks finishing the record, which was started in November last year.

Speaking to *NME* just before he went out, singer Damon Albarn revealed that he also plans to go back to Mali while in Africa. The star first visited the country in the summer of 2000, where he met local musicians and recorded what became 'Mali Music', an album released in aid of Oxfam.

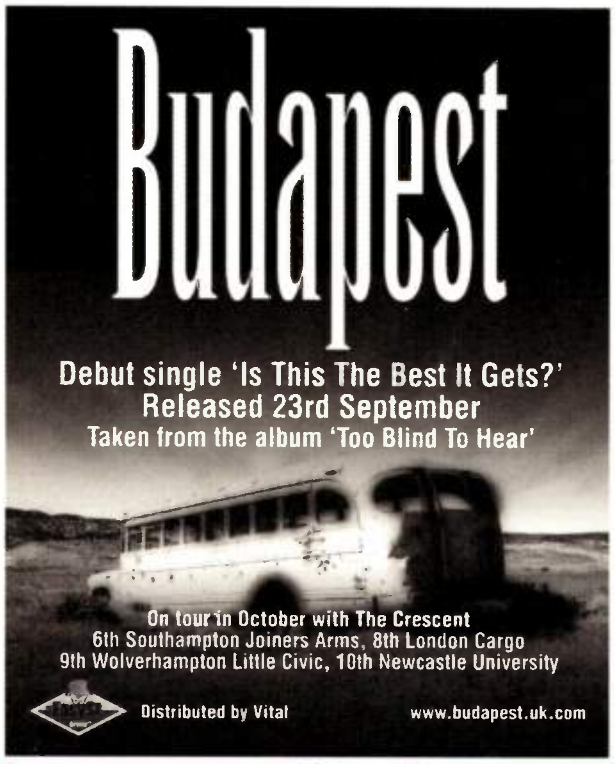
HE'S SO HIGH

Aviation expert Bryan Johnson explains how rock stars can train to be pilots

"For someone like Alex or Dave, money wouldn't be an issue so I imagine they have their own planes. Initially they will have to apply for a Private Pilot Licence, or PPL. With that they'd be allowed to fly their plane in good weather conditions, as long as they weren't doing it to make money. Otherwise they'd need a different licence.

"If they wanted to fly for long distances and in more difficult conditions such as cloud, they'd need a more advanced licence. The IR, or Instrument Rating qualification means that they are qualified to fly, even if they can't see the ground because of bad visibility from rain or fog. They'd probably need this for a flight like that.

"I imagine Alex would've had to do an extra 15 to 20 hours' flying time to get his IR, depending on his flight experience. He would need extra theoretical knowledge as well. Could he call himself a captain? Well, if it's his own plane, then I don't see any reason why not!"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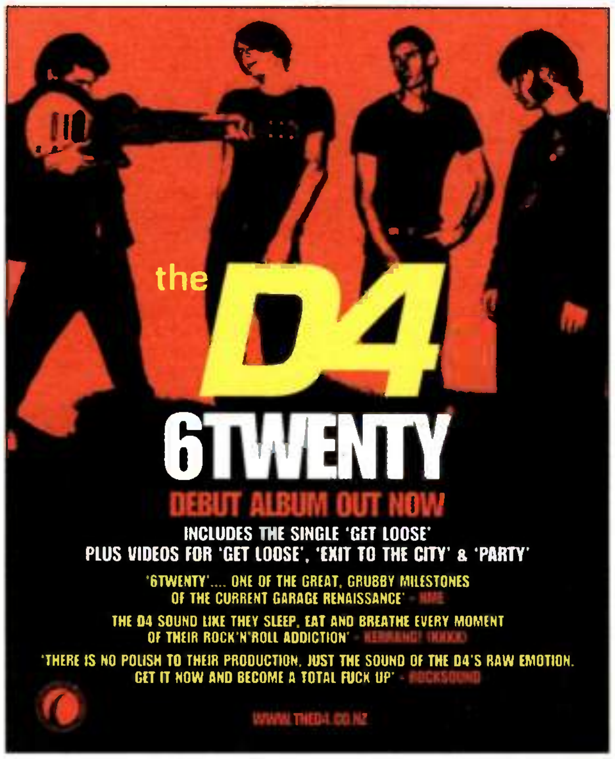
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Thom Yorke goes solo

RADIOHEAD SINGER WILL PLAY WITHOUT BAND AT NEIL YOUNG-ORGANISED CHARITY GIG, PLUS NEW LP WELL UNDERWAY

Radiohead's **Thom Yorke** is to play a rare solo show next month.

He and the rest of the band have just returned from Los Angeles, where they began recording their eagerly-anticipated sixth studio album, due for release next March.

NME can reveal they spent two weeks at the Ocean Way studios in Hollywood, where they teamed up with long-time collaborator Nigel Godrich, who has produced all of the group's records since 'OK Computer'. Godrich has recorded a number of his most celebrated albums there, including Beck's 'Mutations' and Travis' 'The Invisible Band'.

The building they are using has been a studio since 1952, and was where such classics as The Beach Boys' 'Good Vibrations', Frank Sinatra's 'It Was A Very Good Year' and The Mamas And The Papas' 'California Dreamin'' were committed to tape.

Thom plans to go back to the US in October to play at the annual Bridge School Benefit concerts at the Mountain View Shoreline Amphitheatre (October 26 & 27). The dates are to raise funds for the non-profit school, co-founded by **Neil Young**, for with children with speech and physical disabilities.

Radiohead's love of Young's music is well known, and they've even paid homage to him by covering his classic 'Cinnamon Girl' at live shows. Other stars on the bill include **Foo Fighters**, **Ryan Adams**, and Young himself.

On his return, Radiohead plan to continue recording in the UK, again with Godrich.

Radiohead have been enthusiastic about the record's progress to date, telling fans they've made a "good start", and employing their usual eclectic selection of instruments.

"Lots of stuff at least recorded, just got to work out what it is we've done," said guitarist Jonny Greenwood on the band's messageboard recently. "Played glock all day... and guitar all yesterday. Kazoo tomorrow. Everyone's very happy and we've started new songs every day. It's been a good start."

PHOTOGRAPHY: ANDY WILLSHER

'HEAD MUSIC

Possible songs on the new LP

- 'Wolf From The Door'
- 'There There'
- 'We Suck Young Blood'
- 'Where I End And You Begin'
- 'I Will'
- 'Sail To The Moon'
- 'Myxomatosis'
- 'A Punch-Up At A Wedding'
- 'Go To Sleep'
- 'Sit Down. Stand Up'
- '2+2=5'
- 'Scatterbrain'
- 'Reckoner'
- 'Follow Me Around'
- 'Wicked Child'
- 'Up On The Ladder'

"We've started new songs every day. It's been a good start" Jonny Greenwood on Radiohead's new album

...but band could win £25 clothes voucher

Radiohead are to take time out from recording their new album to participate in a bizarre awards ceremony organised by Radio 1 DJs **Mark and Lard**.

Thom Yorke and Colin Greenwood are to go up to the BBC studios in Manchester (September 24), where they are shortlisted for the Halon Menswear Ltd Music Awards – a spoof on the Mercury Music Prize.

Despite his legendary media reticence, Thom Yorke has previously been happy to poke fun at himself on Mark and Lard's radio show. The DJs joked about Radiohead's 'Kid A' by recording 'Our Kid Eh?' as comedy act The Shirehorses.

Also in the studio will be **Pulp**'s **Jarvis Cocker**, **Mark Collins** and **Martin Blunt** from **The Charlatans** and **Peter Hook** from **New Order**. All are hoping to come out the winner and receive a £25 voucher to spend in Halon Menswear, a retail outlet in Manchester.

Menswear award hosts: Radio 1's Mark and Lard

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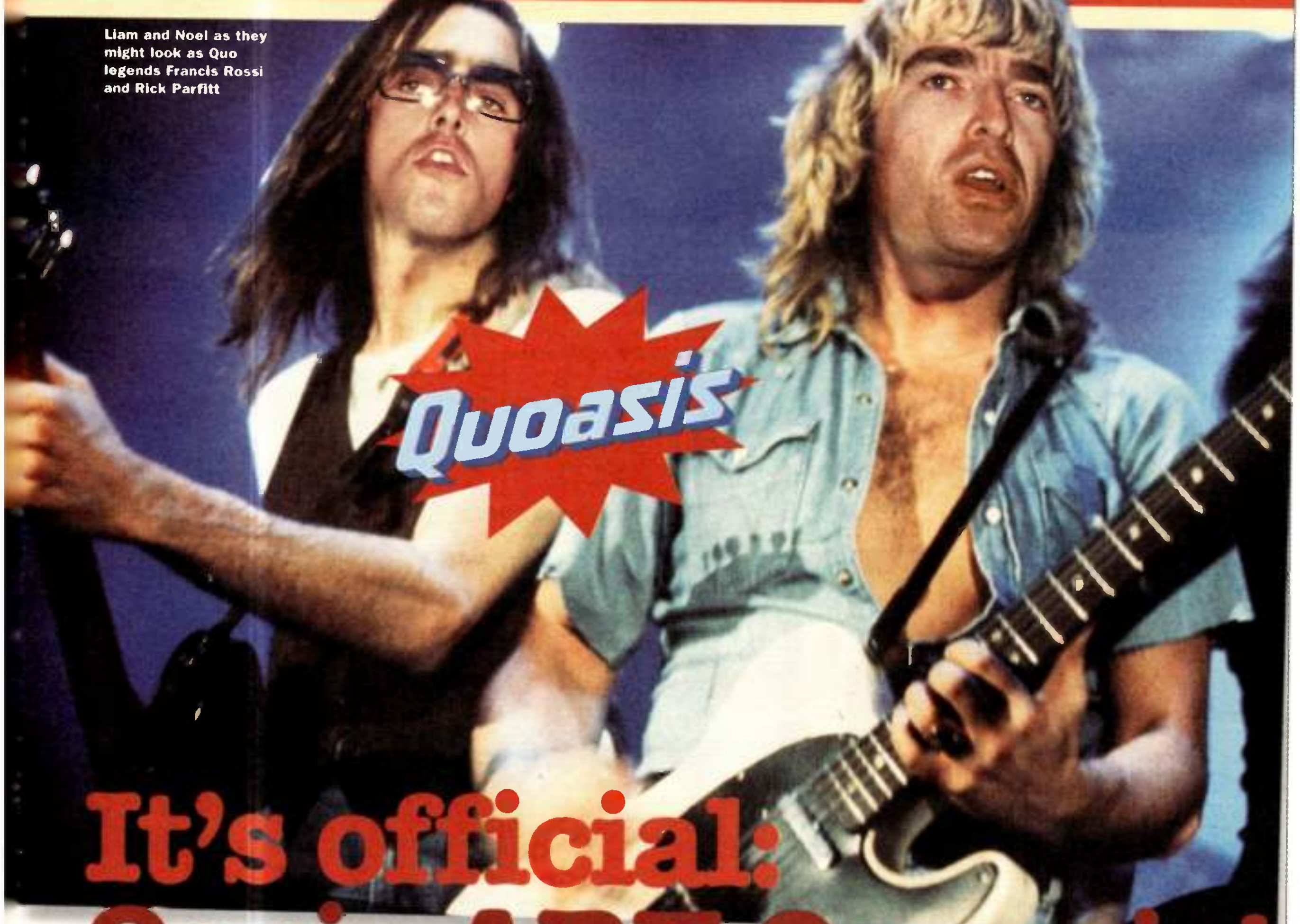

Liam and Noel as they might look as Quo legends Francis Rossi and Rick Parfitt

It's official: Oasis ARE Quoasis!

DEATH IN VEGAS CREATE A DENIM-CLAD DREAM TEAM AS LIAM SINGS ON TRACK CREDITED TO STATUS QUO

After being branded Oasis-Quo by their detractors for years, **Oasis** have finally teamed up with veteran rockers **Status Quo** and will release a single in the new year – courtesy of **Death In Vegas**.

The track 'Scorpio Rising', from Death In Vegas' album of the same name, features Liam Gallagher on vocals. The album sleeve includes a songwriting credit for Status Quo's Francis Rossi and says the song "contains elements of 'Pictures Of Matchstick Men'". The 1967 psychedelic number was Status Quo's first hit.

During the height of the Britpop wars of 1995, Blur singer Damon Albarn said that due to their repetition of simple chords and phrases, Oasis should call themselves Oasis-Quo. Noel Gallagher took the slight on the chin and even began wearing a T-shirt bearing the legend 'Quoasis'.

The single 'Scorpio Rising' is released in January 2003.

Scorpio Rising
Death in Vegas

PHOTOGRAPHY: CORBIS/DEAN CHALKLEY/WIRE IMAGE

Fisherspooner to re-emerge in UK

Fischerspooner have announced details of a new UK tour – and the electroclash duo will finally play a British gig outside London.

The group, who stunned the music industry by signing a rumoured £2million deal with Ministry earlier this year, will play the shows in November.

The dates are at: Brighton Concorde (November 5), Bristol Old Firestation (7), Stoke Lomax (8), Liverpool Lomax (9), London Shepherds Bush Empire (10), Manchester University (12), Glasgow Old Fruit Market (13) and Newcastle Northumbria University (14).

Fischerspooner rarely play live because their extravagant, choreographed, pyro-enhanced gigs are hugely expensive to produce.

For tickets call the *NME* Ticketline on 0870 1 663 663. Calls are charged at national standard rate.

Fischerspooner: "Hello Stoke!"

Pistols pelted at US comeback

Sex Pistols were showered with beer by the audience at their first US show in six years.

The punk legends headlined a massive festival at the Devore Glen Helen Pavilion near LA on Saturday (September 14). Also on the bill were Blink-182 and fellow punk old-timers Buzzcocks.

Pistols singer John Lydon branded one beer-thrower a "turd" and a "wuss" after the group were left drenched in alcohol.

The show is the Sex Pistols' first in North America since they played dates in 1996 as part of a reunion world tour. They also performed in London at the Crystal Palace Sports Centre in July, to mark their 25th anniversary.

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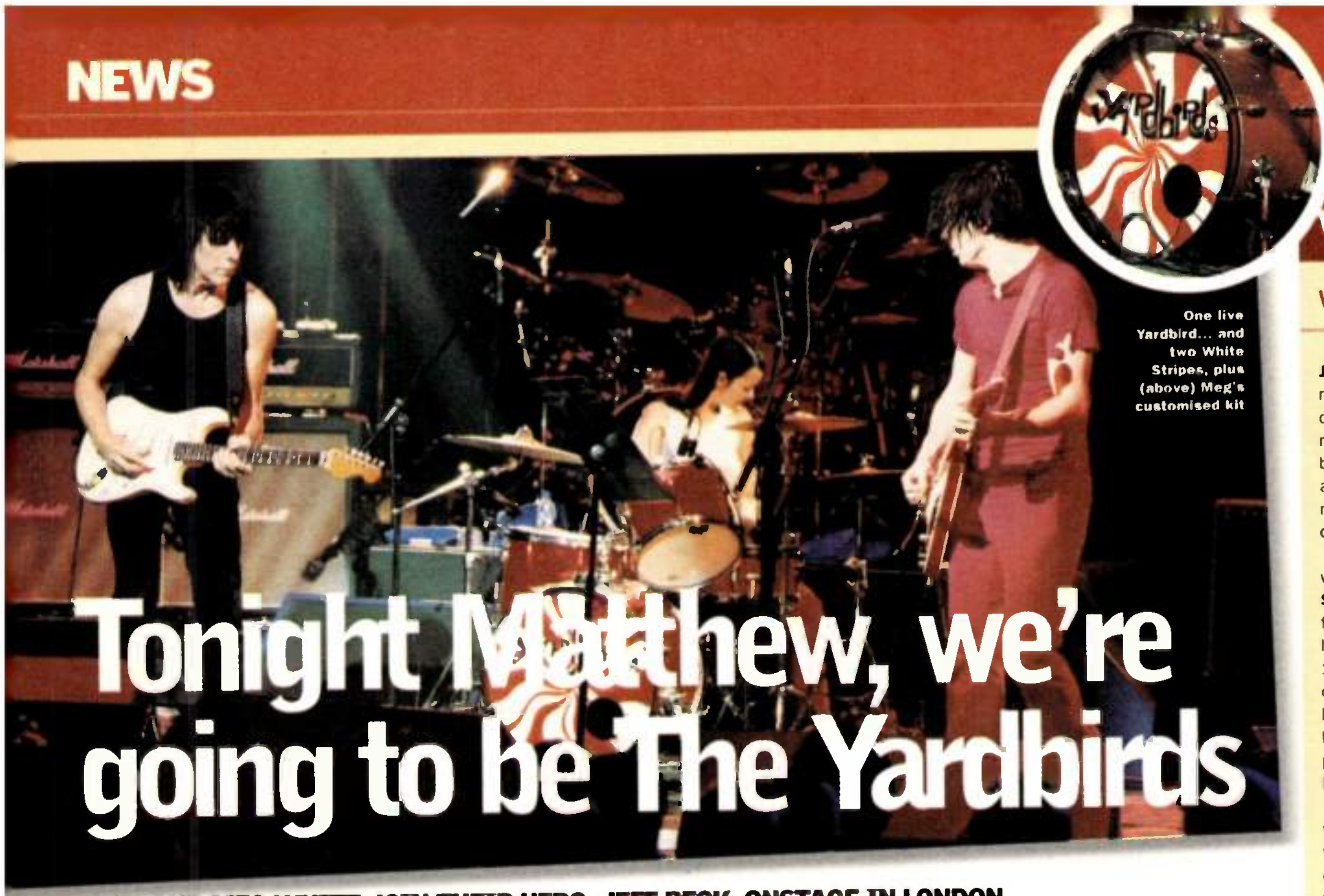

One live Yardbird... and two White Stripes, plus (above) Meg's customised kit

Tonight Matthew, we're going to be The Yardbirds

JACK AND MEG WHITE JOIN THEIR HERO, JEFF BECK, ONSTAGE IN LONDON

The White Stripes joined their **Yardbirds** hero **Jeff Beck** onstage for seven songs during his recent Royal Festival Hall Beck retrospective.

Joined for both performances (September 13 and 14) by Jack Lawrence *(inset)*, bassist with rising Detroit band The Greenhornes, White took to the stage saying: "I'm Jack and this is my big sister Meg and we are The White Stripes. It's a great honour for us to be asked to fill the shoes of the Yardbirds." White had previously discussed the influence Beck had on him, describing the ribbing he took at school for wearing a Jeff Beck T-shirt.

Also in the crowd on September 13 was **Jimmy Page**, former Led Zeppelin guitarist and onetime Yardbirds member.

The songs played were: 'Train Kept A Rollin'', 'I Ain't Done Wrong', 'Heart Full Of Soul', 'You're A Better Man Than I', 'Lost Woman', 'Evil Hearted You' and 'I Ain't Got You'.

The gigs marked The White Stripes' final appearances of the year. Following completion of their new album – working title 'Elephant' – Jack flies to Romania to film his scenes in American Civil War epic *Cold Mountain*.

They spent the early part of last week hanging out in London with friends **The Von Bondies** and **The Datsuns**.

WHO THE HELL IS JEFF BECK?

Why the Stripes dig the man who did 'Hi Ho Silver Lining'

Jeff Beck is one of the most influential guitarists of his generation. Though mentioned in the same breath as **Jimi Hendrix** and **Eric Clapton**, he never scaled the same commerical heights.

He began playing guitar with **Screaming Lord Sutch** before taking over from Eric Clapton when he left the **Yardbirds** in 1965. The gig was offered to **Jimmy Page**, but he refused thinking he could earn more cash playing sessions. He put Beck's name forward.

In his 18 months with the Yardbirds, Beck turned the band into an experimental, fuzz-guitar blues behemoth. He left in 1966 when Page made an about-turn and joined. Beck formed **The Jeff Beck Group** with **Rod Stewart** and **Ronnie Wood**. He split the band in 1971 when they left to join the **Faces**. In the ensuing years, he would move between jazz-fusion and rock albums, with limited success.

Irritatingly for Beck, he is best known for his novelty track 'Hi Ho Silver Lining', which was a hit in 1967 and 1972.

PHOTOGRAPHY: ANDY WILLSHER/JO MCCAUGHEY

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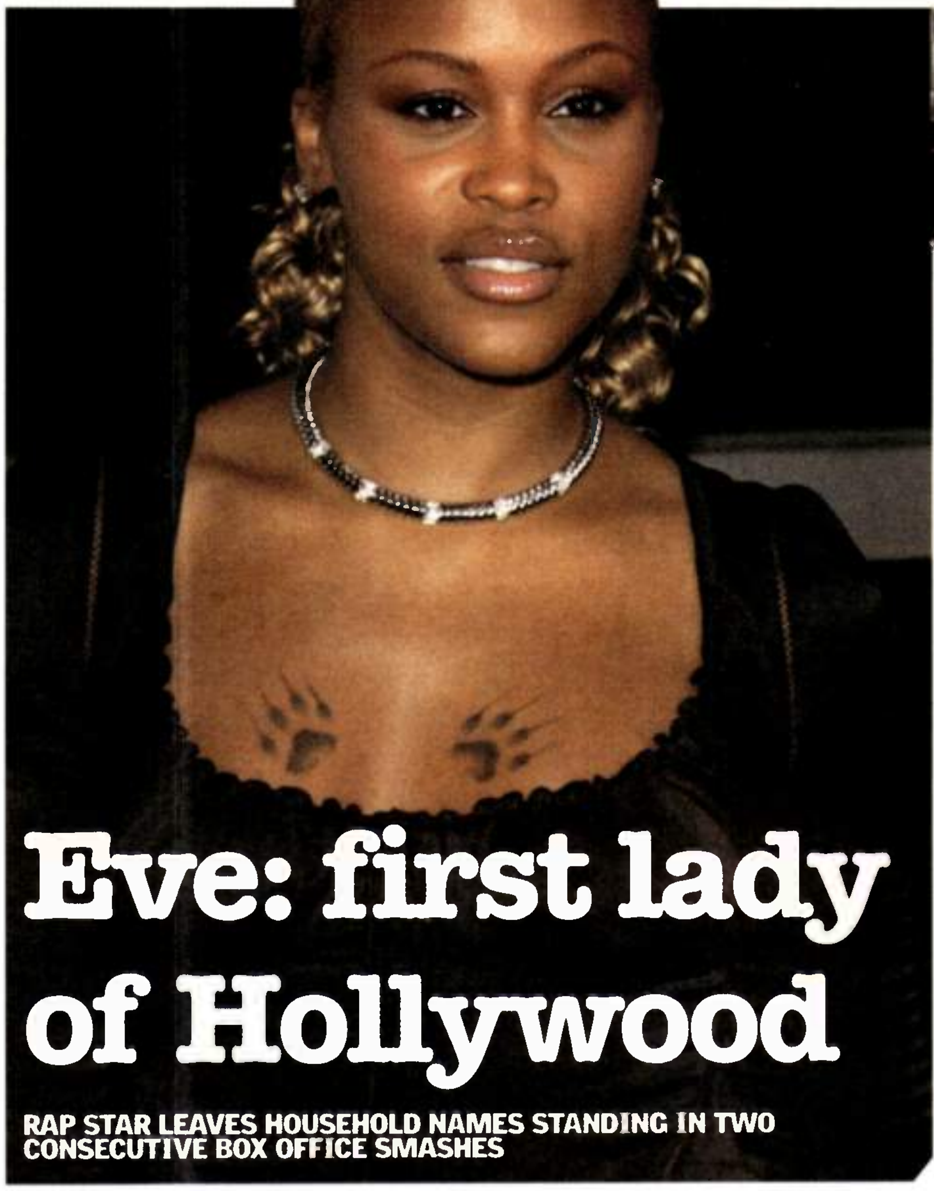


Eve: first lady of Hollywood

RAP STAR LEAVES HOUSEHOLD NAMES STANDING IN TWO CONSECUTIVE BOX OFFICE SMASHES

[illegible] with Eve in Barbershop

> "I'm just going with the flow. I don't want to stress about it. I pray a lot"

Rapper **Eve** has become an overnight Hollywood sensation after her first two films earned almost £50million between them in their opening weekends.

Eve could now command multi-million dollar fees for her film roles after action thriller *XXX* and comedy *Barbershop* both debuted at Number One in the US – beating Mel Gibson in *Signs* and Robin Williams in *One Hour Photo*.

In *XXX* and *Barbershop*, 22-year-old Eve has now eclipsed fellow rappers who have gone into acting like Snoop Dogg (*Bones*), Dr Dre (*The Wash*) and Redman and Method Man (*How High*). Now Eminem has it all to prove when his debut movie *8 Mile* opens in the US in November.

Eve has a lead role in the comedy *Barbershop*, in which she stars as Teri, the only female barber working in **Ice Cube**'s salon. The comedy, in which Ice Cube's character tries to prevent a loan shark getting his hands on the salon, earned $21million and was the Number One film in its opening weekend in the US last week, ahead of thriller *One Hour Photo*. In August, *XXX* also went straight to Number One, beating *Signs* and earning $46million in the process.

Speaking exclusively to *NME*, Eve said: "I have a small part in *XXX*, I play Vin Diesel's partner in an underground internet business. In *Barbershop*, I'm in the whole film with Ice Cube. It's a comedy role and it is funny – but it helped I was put in funny scenes."

Asked about her success, Eve commented: "I'm just going with the flow. I don't want to stress about it. I pray a lot."

"She did a hell of a job," Ice Cube said of Eve's acting turn in *Barbershop*. "I think she should pursue acting. Her performance, to me, was flawless."

Eve has discussed film work with fellow rapper and actor **Snoop Dogg**, who appears on her current album 'Eve-Olution', but she told *NME* she refuses to watch his porn films.

"Snoop has good advice," Eve told *NME*. "He's schooled me in some things. I love working with him – there's always a cloud of smoke. But we've never talked about his adult films. He's my homie! I don't want to see them!"

Meanwhile, **Nelly** and Eve are planning a joint tour of the US. But she told *NME* she is not interested in the beefs between male hip-hop stars, including Nelly versus KRS-One, Jay-Z against Nas and Eminem baiting Canibus.

Eve told *NME*: "I don't have time for that bullshit. I think it's petty – it's like high school. Everybody has a rival, but with men it becomes a big ego thing."

Eve's duet with **Alicia Keys**, 'Gangsta Lovin'', is released this week. The rap star is considering future film projects, and scripts are now being written around her. *XXX* will reach UK cinema screens later this year, while *Barbershop* is due out here next year.

U2 contribute NME song to Ramones tribute LP

U2's exclusive version of the **Ramones**' 'Beat On The Brat', recorded especially for this year's *NME* Carling Awards, is finally going to be available to fans.

The band filmed themselves playing the cover version as part of their acceptance speech for their *NME* Carling Award for Best Live Act in 2001. The song was chosen by U2 as an affectionate nod to the *NME* Awards' former name, the Brats.

U2's 'Beat On The Brat' will now be included on 'We're A Happy Family – A Tribute To The Ramones', due for release in November. **Rob Zombie** is putting the album together with guitarist **Johnny Ramone**. Singer **Joey Ramone** died in April last year from cancer. Bassist **Dee Dee Ramone** died from a heroin overdose earlier this year.

Bands confirmed for the album include **Red Hot Chili Peppers** ('Havana Affair'), **Metallica** ('53rd & 3rd'), **Marilyn Manson** ('KKK Took My Baby Away') and **Garbage** ('I Just Wanna Have Something To Do').

PHOTOGRAPHY: LFI

NEW RELEASES

SEPTEMBER 30

Albums

Saint Etienne 'Finisterre' (Mantra)
Suede 'A New Morning' (Epic)
Supergrass 'Life On Other Planets' (Parlophone)

Singles

Dirty Vegas 'Days Go By' (Credence)
Feeder 'Come Back Around' (Echo)
No Doubt Feat Lady Saw 'Underneath It All' (Interscope)

OCTOBER 7

Albums

Björk 'Greatest Hits' (One Little Indian)
JJ72 'I To Sky' (Lakota)

Singles

Richard Ashcroft 'Check The Meaning' (Hut)
The Coral 'Dreaming Of You' (Deltasonic)
Foo Fighters 'All My Life' (RCA)
The Vines 'Outtathaway' (Heavenly)

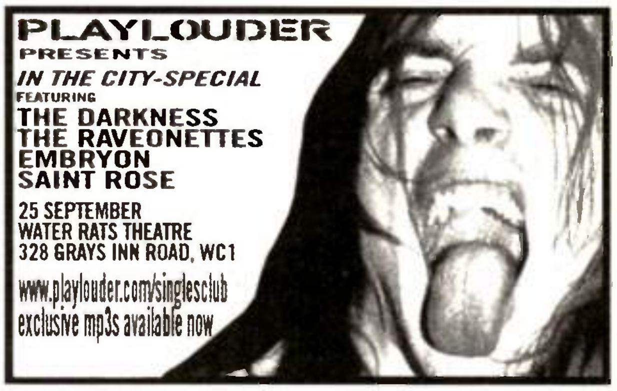
OCTOBER 14

Albums

LL Cool J '10' (Def Jam)

Singles

Manic Street Preachers 'There By The Grace Of God' (Epic)
The Streets 'Don't Mug Yourself' (679)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Blitzed! The Autobiography of Steve Strange

Dave Goodman has pointed out that he was not the originator of the idea for the band *The Moors Murderers*, or their record *Free Myra Hindley*. The band and the song were in fact in existence before Dave Goodman ever met them and their singer Steve Strange. Steve Strange and the publishers would like to apologise to Dave Goodman for any distress caused by the inaccuracies and they will be removed from further reprints.

In summer 1977 Dave Goodman supplied his PA system and mixed the sound for an end of term dance at Holland Park Comprehensive School. It was here that he first encountered Steve Strange, singer with the support band *The Moors Murderers*. After the show Steve Strange confirmed the band's name to Dave Goodman and told him he had a song called *Free Myra Hindley*.

Dave Goodman suggested to Steve Strange that he should create a balance and record *The Ten Commandments* to music for the B side. Steve Strange wanted to rehearse in Dave Goodman's basement in Fulham and wanted him to produce the song. However, Dave Goodman declined and the band went ahead and recorded the song themselves.

For a fuller version of Dave Goodman's account of the events – www.davegoodman.co.uk

WWWHAT'S ON... NME.COM

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You ain't going out, right? Why? Because we've got the cream of new releases to hear on **NME.COM** now. We've got the new **BECK** album 'Sea Change' in full, a track from the new **PAUL WELLER** album 'Illumination' and the video for 'It's Written In The Stars', you can hear the new **RYAN ADAMS** album 'Demolition' in full, plus six **POLYPHONIC SPREE** album tracks. Oh yes. And loads of extras. Any more and we'd be obliged by law to change our name to generosity.com. Except it's probably a porn site.

SEE THE MUSIC INTERVIEWED

Tune in now to see the **BRING IT ON** interview with **THE MUSIC** following their storming set in Belfast. They reveal their motivations and hopes for the future. Plus you can see the video for 'Take The Long Road And Walk It'.

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BLING BLING

NME's top ten ringtones

1	(–)	**Little By Little**	Oasis (107830)
2	(–)	**Someday**	The Strokes (107832)
3	(1)	**A Rush Of Blood To The Head**	Coldplay (107774)
4	(2)	**Take The Long Road And Walk It**	The Music (107784)
5	(4)	**Falter**	Hundred Reasons (107777)
6	(–)	**Whatever Happened To My Rock'N'Roll (Punk Song)**	Black Rebel Motorcycle Club (107833)
7	(8)	**Pounding**	Doves (107085)
8	(6)	**Goodbye**	The Coral (107412)
9	(5)	**In My Place**	Coldplay (107243)
10	(3)	**Envy**	Ash (107645)

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Ash's Tim Wheeler: jealous guy

NME RADIO

What's hot and what's not

YOUR TOP TEN

1 **Envy** Ash
2 **The Modern Age** The Strokes
3 **Pounding** Doves
4 **Dead Leaves And The Dirty Ground** The White Stripes
5 **Outtathaway** The Vines
6 **Up The Bracket** The Libertines
7 **God Put A Smile On Your Face** Coldplay
8 **Better Man** Oasis
9 **In Love** The Datsuns
10 **Love Burns** Black Rebel Motorcycle Club

JUST ADDED

In Love The Datsuns
Bring It To Me Ikara Colt
Up The Bracket The Libertines

KICKED OFF

Without Me Eminem
Concrete Sky Beth Orton
Hella Good No Doubt

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PHOTOGRAPHY: IAN JENNINGS

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"Extravagantly melodic and very very special".. Time Out

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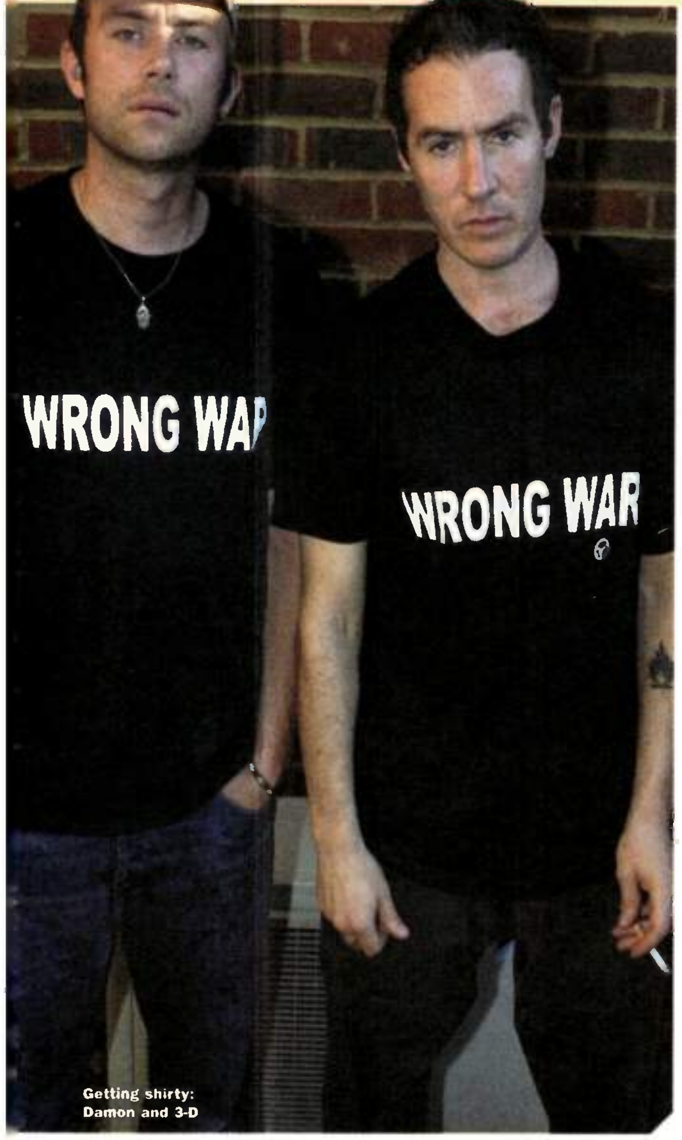


Getting shirty:
Damon and 3-D

Albarn and 3-D respond to Oasis jibes

JUST BECAUSE WE'RE MUSICIANS DOESN'T MEAN WE CAN'T EXPRESS OUR VIEWS, SAY ANTI-WAR DUO

Blur and **Massive Attack** have hit out at **Oasis**, branding as "absolutely ridiculous" Noel Gallagher's claims that their anti-war efforts are useless.

NME met up with Damon Albarn and Robert '3-D' Del Naja at Olympic Studios last week, where Massive Attack are putting the finishing touches to their new album.

In a recent *NME* interview, Oasis' songwriter Noel Gallagher said: "I don't understand all these pop stars saying, 'We should have a democratic debate about the war.' My opinion means nothing. The people in the White House can change this, I play guitar in a band and we're really good. Arsed about anything else."

His brother Liam added: "Nobody's gonna listen to knob'ead out of Blur... no-one even listens to Bono."

The comments were made in reference to 3-D and Damon's adverts in recent issues of *NME*, which call for no UK involvement in any prospective war in Iraq.

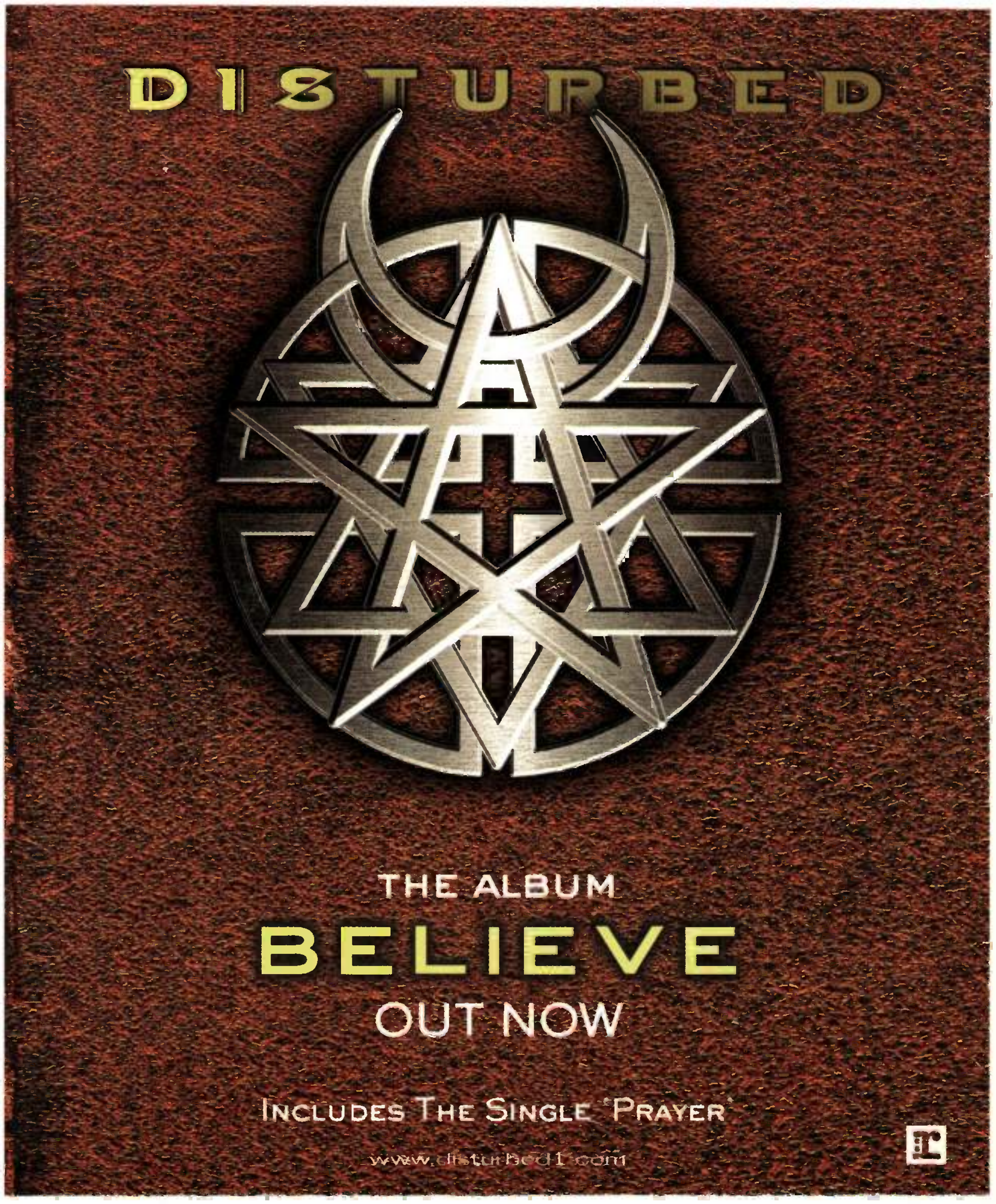
In an exclusive interview 3-D hit back. "The idea is as an individual you say something, make a statement and other people who are like-minded join you," he told *NME*. "Eventually you create a force. Otherwise, how do you do it? It always starts with one person. That's how any political party starts, how any trade union starts, any force of protest starts, always with single voices. And to suggest that as musicians we shouldn't have a view is absolutely ridiculous because as musicians we're still British subjects who live within this country."

Damon Albarn added: "We live within this country so therefore as citizens our responsibility, if we believe strongly in something, is to express that view. If I didn't have such an appalling history with Noel Gallagher, I'd say what I think about what he said. But it just perpetuates something which negates from what we're actually trying to do."

PHOTOGRAPHY: PHIL WALLIS/PAT POPE

> "We live within this country so therefore as citizens our responsibility, if we believe strongly in something, is to express that view" **Damon Albarn**

Noel and Liam: "Arsed" about potential war



WRH

BURN IT!

DAVE GROHL

GET HORNY TO BAD BRAINS, AEROSMITH AND SLAYER WITH THE FOO MAN'S 'SONGS ABOUT FUCKING' MIX TAPE

Text: Kitty Empire

Songs about fucking

1 BAD BRAINS
At The Movies

"Bad Brains would open their live shows with this. It's a good way to start your day, a mix tape, a band, a fire..."

2 LED ZEPPELIN
The Wanton Song

"After Bad Brains, you gotta get into your groove with John Bonham-fuelled Zeppelin funk. That's how I imagine John Bonham having sex, the rhythm of that song. I use that song as my sexual tempo."

3 PIXIES
Subbacultcha

"It's got a nice swagger to it, it makes you feel kinda slimy. It's the first song I ever heard that made me want to wear eyeliner. I thought that the courage and complexity of the Pixies' last record was the most honourable of all their records."

5 AEROSMITH
Dream On

"At this point in my mix tape, it's time to sit down, to crack a Kirin Ichiban open and re-evaluate. Introspection is key. This is one of those songs where you say, 'Goddamn! I wish I wrote that.'"

6 CAT POWER
Cross Bones Style

"The first half of the mix-tape is foreplay. It's like meeting a stranger in a bar after you've had one too many shots, and you want your first kiss to be crazy and passionate and sloppy, and then you kinda slow down and start to feel it. The sound of Chan Marshall's voice is like the most satisfying orgasm I could possibly imagine."

7 EARTH WIND AND FIRE
Shining Star

"Any white man can dance to 'Shining Star'. It's one of those bar mitzvah songs that drives the room wild."

Pixies: they make Dave feel slimy

8 SONIC YOUTH & LYDIA LUNCH
Death Valley 69

"This song to me seems like the most fun I ever had after a bag and a half of mushrooms. When Thurston and Lydia start saying *"hit it"* together, that's fucking sexy right there."

9 DEAD KENNEDYS
Nazi Punks Fuck Off

"It's such an excellent blast of punk rock rejoicing. It is a composition rivalled by none other of that era. Jello Biafra's squawking machine-gun turret vocal styling – I love it. Good logo on the single, too."

10 SLAYER
Reign In Blood

"I saw Slayer in '86 or '87 open with this at the Warner Theater in Washington DC. I remember these two huge glow-in-the-dark upside down crosses illuminating as the crowd rushed the stage and trampled the first ten rows of 150-year-old velvet chairs. It was definitely a moment."

PHOTOGRAPHY: STEVE DOUBLE

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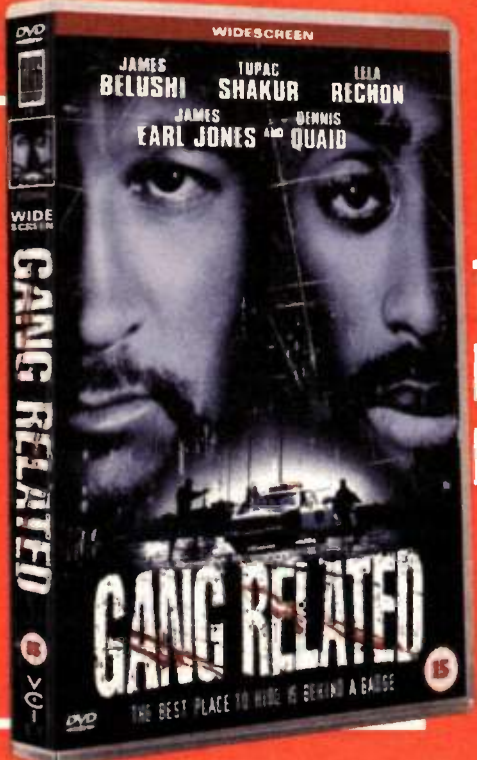

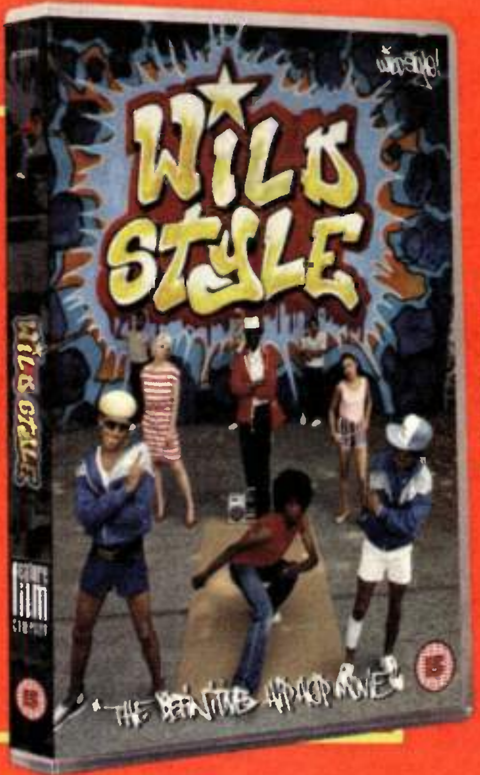

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EYEWITNESS: "WE'RE REALLY TERRIBLY PRIVATE PEOPLE" SPECIAL

PART 1

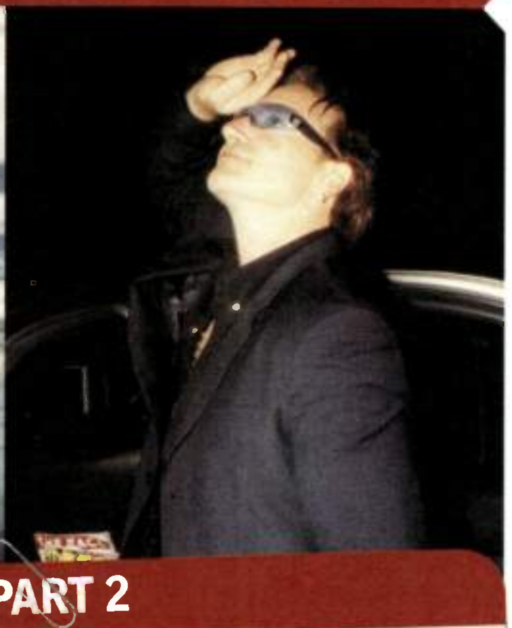
Subject: Liam Howlett and Natalie Appleton. Look at their clothes, readers – they're so trendy, aren't they? Here we can see the couple desperately attempting to avoid the evil paparazzi at any cost. Careful under that bridge, people's pop princess!

Date: September 12, 2002

Time: 3pm

Location: With grim inevitability, Liam and Natalie are in north London

Also in frame: Sorry, we're still dazzled by those clothes. From the look of Liam's three-quarter-length combats, he has both undone the hem *and* cut the bottoms. And they've got 'dirty' written across them! Really, what does he look like?



PART 2

Subject: Bono. Let's hope the car doesn't reverse while he's fannying around, and crush him underneath the door

Date: September 10, 2002

Time: Midnight

Location: Momo, London

Also in frame: Is he saluting? (No, fingers too wobbly) Is he looking at something in the sky? (No, for it is dark, so even if he could see anything he wouldn't need to shield his eyes from the sun.) Is he doing some sort of comedy pose? Possibly, but of course he's really a terribly private person

And that's: Your lot

VERBAL ABUSE

"DOING 'PAPA DON'T PREACH' WAS MY SISTER'S IDEA"

So as well as recording a cover and coasting on her dad's success, it wasn't even Kelly Osbourne's own bloody idea!

"TO WATCH YOUR OWN CHILD RUN DOWN THE STREET IN A BATMAN COSTUME"

Geri's view of motherhood. Too much *Only Fools And Horses*?

"SHE SAID TO ME, 'OK, YOU TAKE THE BATON NOW, IT'S YOUR TURN TO RUN WITH IT AND DO YOUR BEST'"

Dannii Minogue. Referring to Kylie's advice on pop music, rather than James Gooding

"ECLECTIC CLASH IS PROBABLY A BETTER DESCRIPTION OF WHAT WE PLAYED"

Elderly DJ Mark Moore on his Ibizan summer. We haven't even finished with electroclash yet!

"NOBODY GETS SPECIAL TREATMENT HERE"

New Jersey police spokesperson: Whitney Houston's been playing with her lawn sprinklers

TXT SPOTTING

"HELLO. AM IN BELFAST AIRPORT BAGGAGE RECLAIM. NEXT TO ME IS WHOLE OF OASIS ALSO WAITING FOR THEIR BAGS. NOEL TALKING ABOUT BAND THAT SOUND LIKE COTTON MOUTH... COTTON MATHER, I GUESS. AND LIAM IS JUST BEING NICE TO ALL THE KIDS. HELEN X"

Got any sightings of your own? Text them to the *NME* hotline: 07752 147472

NME FOR SALE

Which popular music celebrity has been selling his car... including a copy of *NME* spotted on the back seat? The dark blue BMW features a TV in the back seats, a multi-CD player (not one of the ones in the boot, a proper one) as well as GPS and a leather interior. Not too shabby but not too environmentally friendly either. Looks like it's worth a few bob, though.

Offers to: Mr D Albarn,
EMI, 43 Brook Green,
London W6 7EF.

PLUS ONES

Proof at last that even the most stylish of celebrities can't get it right all the time. Spotted this week in London's poncy Liberty department store was **Jack White**, looking at ladies' handbags. Now, we can cope with the fact that he wasn't wearing red or white, but the denim/leather combo jacket he sported was just too much... ● It's not even as if he's missing that special 'woman's touch' – at **The Datsuns**' gig last week at the Camden Underworld he and **Marcie Von Bondie** were "very much an item once more". Also at the gig were **Meg White**, **The Beatings**, **Carrie Von Bondie** (who clambered onstage with Marcie), and **Idlewild**'s **Roddy Woomble**. By the way, Dolf Datsun, we have discovered, eats lots of noodles... ● In other Beatings news, the band went to see proto-grungers **Mudhoney** at Camden's Electric Ballroom with their new chums, Jack and Meg White (again), **Ikara Colt**, **Graham Coxon**, **Kevin Shields** (The Beatings helped build his new studio) and **J Mascis** from fellow grungers **Dinosaur Jr**. After the gig they all piled into Death Disco at the Metro on Oxford Street like some vast indie-rock tag team wrestling match... ● We also spotted poor old booted-out-of-Blur Graham Coxon shopping in Camden (where else?). Graham snapped up a camouflage army coat (in green *and* orange) for £12. "Look, it's even got a sniper veil," said an excited Graham to total strangers. This episode may partly explain why the guitarist is out of Blur... ● Did someone forget to tell Dave? A Grohl-free **Queens Of The Stone Age** were spotted at a recording studio in London's unpleasant Hoxton... ● Clear the aisles! We caught a very pregnant **Björk** emerging from HMV on Oxford Street in a very strange little back-to-front cardigan creation, which just covered her boobs. She had two bags full of booty and was with a mystery man. Might have been a boyfriend, might not, but he looked very normal... ● We have located the mini-market corner shop used by **Dot Allison**. She wasn't buying anything interesting when we saw her in there, so we'll be staking it out until she does. Did you hear that, Dot? Go for the lime pickle!... ● **Sophie Ellis-Bextor** has a new haircut! It's got red bits in it and was premiered as she exited London's Aveda hairdressers last week. Onlookers confirmed it looked "OK"... ● **Casey Chaos** of **Amen** turned up for **The Eighties Matchbox etc** at the Monarch, while the **Prince of Norway** (we're not kidding!) went to see **King Midas** at the Notting Hill Arts Club. Er, according to their PR... ● Also spotted: **Helen Mirren**, on a Number 155 bus, with lots of Sainsbury's shopping bags, and ex-transport secretary **Stephen Byers** "in a pub looking tanned and pleased with himself", on the day he'd been to Number 10, according to one office gossipist. Blow it out yer ass, 3am Girls...

Carrie and Marcie VB onstage with The Datsuns

PHOTOGRAPHY: BIG PICTURES/JO McCAUGHEY

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On

TOMORROW'S STARS TODAY

Edited by Kitty Empire

RADIO 4

One foot in punk, another in disco: the *Today* programme it ain't

"Let's get together and resist what's happening, even if it's only by going out and dancing," urges Radio 4 singer and bassist Anthony Roman. He's discussing the button-pushing lyrical content of their fierce new LP, 'Gotham!' But specifically the fact that due to former New York Mayor Rudolph Giuliani's draconian laws, very few places in New York now have a dance licence. "Dancing has become a political statement," he claims dramatically.

This is typical Radio 4. Written in Long Island, recorded in Brooklyn and mixed in Manhattan, their debut album is a love letter to the dark, hidden secrets of New York City.

"Gotham is a term for the seedy underbelly," continues Roman. "When we were recording, we'd go drinking in clubs, go into the studio at 4am and get the vibe on to the record."

It worked. 'Gotham!' is the sound of a generation who are rioting in Times Square because their rich culture is being strangled. It comes armed with 13 tracks of raw funk pogo bass, incendiary, anti-ironic, pro-aggro messages and an electronic spark that'll knock you black and blue. Not so much a breath of fresh air but a white-hot jet-stream.

Born in '99 but fully formed last year, Radio 4 are a five-piece, named after the PIL track. They are made of bartenders and a record shop owner (Roman, guitarist Tommy Williams, PJ O'Connor on percussion, Greg Collins on drums and Gerard Garone on keyboards) who loosely met at a venue named Brownies.

"But last year, making the album we were hanging out at the Plant Bar and Spa, both were hugely influential," says Roman. "Spa has a new wave room and a dance room and we'd stand one foot in each and say, 'Oh man, this is what we want our record to sound like!'"

'Gotham!''s influences range from Gang Of Four, Talking Heads and ESG to The Clash and Joy Division – so it made sense for Radio 4's punk sound to be mixed by DFA who are rare disco and new wave obsessives.

"Those guys are manic," says O'Connor. "They have a disco ball in the studio and for certain songs they turn it on. The lights are going and they jump around like crazy in there."

Live, their set lasts just half an hour.

"But that's punk," says Collins, "like when we wrote the album, it's an energy flash, when it comes you just gotta go with it."

Sarah Hay

'Gotham!' is out October 7 on City Slang. You can hear Radio 4's single, 'Eyes Wide Open' now on *NME.COM*

"Gotham is a term for the seedy underbelly"
Anthony Roman

Turn on, tune in, lounge about: Radio 4 (l-r) Anthony, Greg, Tommy, Gerard and PJ

The Beginning Stages of...
THE POLYPHON
On tour in October: Friday 18th - Edinburgh Queens Hall, Saturday 19th - Sheffield Leadmill, Monday 21st - Nottingham Rock City, Tuesday 22nd - Manchester University, Wednesday 23rd

THE MARTINI HENRY RIFLES

Welsh punks shoot from the hip

"We invented our own garage revival in our head," says The Martini Henry Rifles' improbably-named bassist Fudge Wilson, to silence the first cynic that implies his band are riding the r'n'r bandwagon.

"Fuck garage," counters guitarist Chris Warlow. "We're going to revive the new wave of no wave of pig fucking."

The Martini Henry Rifles – completed by second guitarist Cez Mathias and drummer Jason Lorch – say stuff like this all the time. They also have a predeliction for nun-porn video backdrops and and are named after a 19th-century firearm. They make a demented crank-addled racket which sounds like The Stooges at 45rpm crossed with The Pixies' worst nightmares, and they've spent the last year and a half tearing their Cardiff homeland a new arsehole.

"Eighteen months ago we didn't have any direction," recalls Chris. "Now it's more organised... but it's a lot more violent as well."

When they released a debut single, 'Kill/Summer/Shit', on local label Boobytrap last year, people began to prick up their ears. One of them was Sonic Mook Experiment don Sean McLusky, who crowbarred them on to his excellent 'Future Rock & Roll' compilation.

"He knew what we were about and introduced us to loads of gangster mates," Chris says.

Now, there's a single imminent on the noise lover's label of choice, Blast First.

"A lot of people write songs and then fuck them up. We tend to write fucked-upness and turn it into songs," explains Cez.

To reiterate, The Martini Henry Rifles are punk as fuck. Albeit, in Jason's words, "too poor to have principles".

"If we had rich parents we'd have principles coming out of our arses. But we haven't, so bring the money on," Fudge concludes.

Noel Gardner

'Luger 600' is out October 14 on Sonic Mook/Blast First. The Rifles tour with Terrashima from October 6 – see *Gig Guide* for details

In the gutter, but looking like stars The Martini Henry Rifles (l-r) Jason, Fudge, Cez and Chris

PHOTOGRAPHY: JENNY LEWIS/JUDITH ERINES

ON THE UP

Manc gear heads **My Computer** make up for being in One Lady Owner a few years back by releasing their second single, 'Vulnerabilia', out October 7 on 13 Amp. Live dates are promised soon... ■ **Q And Not U** may just put the 'disco' back into Dischord. Their second album, 'Different Damage', does NYC punk funk the DC way and rocks. Out October 7 via Southern... ■ You've heard of Cave In, you've been poohed on by The Dillinger Escape Plan, now here's **Isis**: Boston slow punk metallers. Their 'Oceanic' album continues the Ipecac label's reputation for intelligent noise and is out October 7... ■ *"Do you wanna shoot shoot shoot shoobedoop some scag, lover?"* ask **The White Sport** on their forthcoming single 'Scag Lover' (High Society). Don't mind if we do... ■ Breaking news: The **Godspeed** album is lush: it's about "stubborn tiny lights versus clustering darkness forever", OK?

TURN ONS

What's on the NME stereo

1 **The Datsuns (LP)** The Datsuns (Hellsquad/V2)
2 **One By One (LP)** Foo Fighters (RCA/BMG)
3 **Dreaming Of You** The Coral (Deltasonic)
4 **Winning Days** The Vines (demo)
5 **Such A Fool** 22-20's (demo)
6 **Up The Bracket (LP)** The Libertines (Rough Trade)
7 **Yanqui UXO (LP)** Godspeed You Black Emperor! (Constellation/Southern)
8 **Mysteries (LP track)** Beth Gibbons (Go Beat)
9 **White Boy, Brown Girl** Kill City (Poptones)
10 **Your Love Is Like Las Vegas** The Thrills (demo)

Foo Fighters: on the last bus to *Turn Ons* stardom

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NME Originals

THE GENUINE ARTICLE

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VOLUME 1 ISSUE 4

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All the insane fan frenzy

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From cross-dressing to military chic

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SEX!
All those sordid secrets

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The enemies they wanted dead

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That infamous meeting with Castro

FROM 'NEW ART RIOT' TO 'FOREVER DELAYED'... THE REAL INSIDE STORY OF THE WORLD'S MOST OUTRAGEOUS BAND

NME
LIVE! PULP IN THE PARK
'WE ALWAYS SAID WE'D BE THE MOST IMPORTANT BAND OF THE DECADE'
MANIC STREET PREACHERS

THIS IS THEIR TRUTH!

NME Originals

THE GENUINE ARTICLE

ON SALE
1ST OCTOBER

Class of '72 (l-r):
Feargal, Mark and Hilary

Text: Stephen Dalton Photography: Sam Jones

DON'T BE AFRAID OF THE DARK

Speaking out against garage rock ramalama and risking a punch in the face for his troubles, Mark Greaney of JJ72 is fighting a lonely crusade for music to have the right to be deep, sensual and even downright miserable

People are always trying to punch Mark Greaney in the face. Maybe it's his cherubic Irish features, angel and devil combined. Or it could be his big mouth, forever screaming savage inner-child poetry in a banshee wail. Or perhaps it's Mark's visceral, heart-wrenching, heaven vaulting, screamingly pretentious rock epics which bring out the vigilante lynch mob in otherwise reasonable people.

"It's bizarre the way I have to make excuses for the music that I make," Mark sighs. "The reason I want to be alive is because I found this litany of unopened chambers in my soul. I want to open every single door I have, and I'll do that through music. I believe that's a natural thing that humans should do – we're born with complexities, that's a blessing – and if you ignore them you're only fooling yourself. And I think sometimes you've got to be prepared to make a bit of an idiot of yourself."

The JJ72 frontman rubs plenty of people up the wrong way. Perhaps because he is shamelessly, gloriously, proudly, a Rock Ponce of the highest calibre. The 22-year-old Dubliner quotes James Joyce and Baudelaire in our interview, carries Alain de Botton's philosophy-lite book *The Art Of Travel* with him, and pours eloquent scorn on the shockingly narrow horizons of his skinny-tied contemporaries.

"Maybe I am a fucking miserablist," Mark concedes, "but there's no bands that mean anything to me. None of the 'The' bands – like, fucking hell, if we were called *The* JJ72 and wore skinny ties... I don't even know if I particularly like rock music. You don't put 100 accountants in a room and expect them all to have a great time together just because they're accountants."

Of course, any self-deluding indie knob can play this game. But crucially, Greaney backs his arguments up with soaring, skyscraping, Byronic epics. And he has no truck with the low-achieving, anti-emotion, anti-intellect, stay-in-your-place inverted snobbery and middle-class self-hatred which defines most 'indie' music.

Mark rolls his eyes. "I *loathe* bands and music being dismissed because that first listen made you feel miserable," he sneers. "That's what pop music should be. There should be hidden dangers within the music, romantic dangers with a capital 'R'. Music should be otherworldly, it should be deep, it should be complex, it should be emotional. And apologies shouldn't have to be made for it."

South London, September 11, 2002. Mark and his JJ72 bandmates Hilary Woods and Feargal Matthews have just spent two hours posing moodily for an *NME* photo-shoot. For Mark, JJ72 is the most important thing in the universe. But on this blackest of anniversaries, it feels a little obscene to even be talking about pop music at all. Surely atrocities like that render art utterly redundant?

"My answer is probably a bit obvious," says Mark, "but I think it makes art *more* important than it's been to a lot of people for a long time. But people being famous for being famous – that's absolutely null and void now. It renders Hollywood pointless to a certain extent, and J.Lo's career, and people having heart attacks about where their single goes – no point to that. But no, art is too powerful a thing to ever be rendered futile."

The second JJ72 album is a monument to Mark's Serious Art agenda and a much deeper, broader affair than its predecessor. Released two years ago, 'JJ72' was an elemental blast of cathartic angst, like standing on some storm-scoured hillside in the teeth of a howling gale. But 'I To Sky' feels more like driving across that same hillside in a purring Bentley, with the windows rolled down and Wagner on the stereo. Where the debut was ravaged, the sequel is ravishing, with a feline grace and velvet-lined sensuality reminiscent of prime-time Smashing Pumpkins.

Mark adored the Pumpkins for their extravagant ambition but is cautious about the comparison.

"If somebody looks at The Smashing Pumpkins the way I do, then great," he says. "But if someone looks at them as a bloke with a girl's voice who has a huge ego and thinks he's a preacher or something, then no, I don't agree."

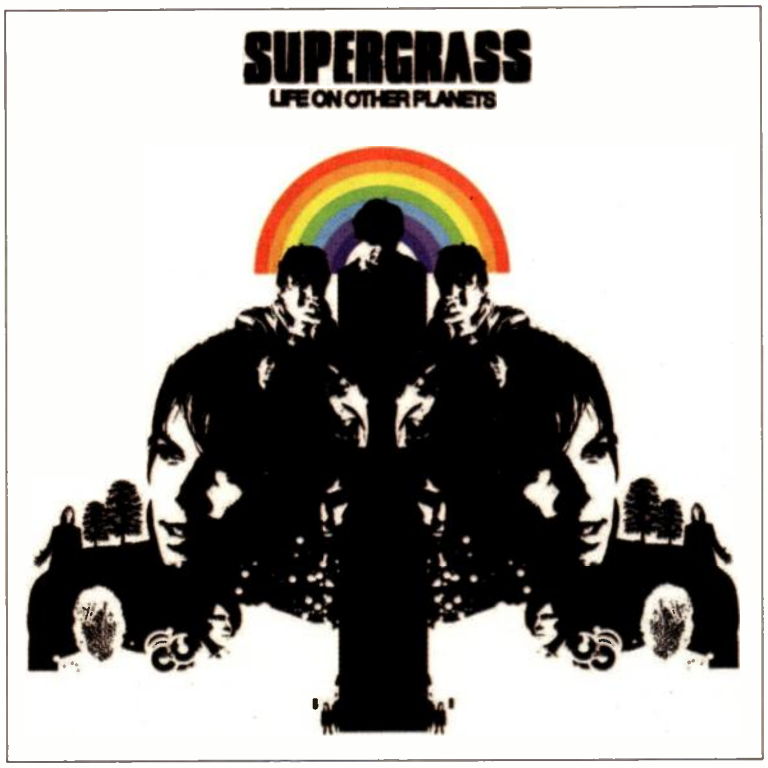
Billy Corgan certainly seemed to rule the Pumpkins like a military dictator, but Mark emphatically denies being the bastard boss of JJ72. Perhaps he can tell us why is it only him doing this interview while

CONTINUES PAGE 71

> "The reason I want to be alive is because I found this litany of unopened chambers in my soul" **Mark Greaney**

WRH

OUT OF THIS WORLD



SUPERGRASS

Life On Other Planets

Out Monday 30 September

- Life On Other Planets was written and recorded between the French Riviera and Sussex and Wales with ace producer Tony Hoffer (Air, Beck)
- It follows an impressive run of classic platinum albums, I Should Coco, In It For The Money and Supergrass
- As you'd expect from the band, Life On Other Planets is a stunning collection of melodic rockers, including the new single Grace and Never Done Nothing Like That Before - previously only available on 7"

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WRH

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どこか共通の子供っぽいフェティッシュな指向を垣間見る。
込めています。

THE HAIR-RAISING ADVENTURES OF THE COOPER TEMPLE CLAUSE

Quaffing everything before them – from flaming Sambucas to snake drinks to bottles of piss – Reading's finest lay waste to Japan, partying hard, scaring the local wildlife and exploding the kecks of all-comers

Text: Mark Beaumont Photography: Andy Willsher

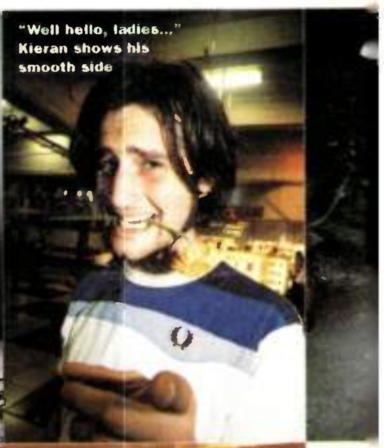
Go east, young men: (l-r) Kieran, Jon, Ben, Tom, Didz and Daniel find fame and fortune in Japan

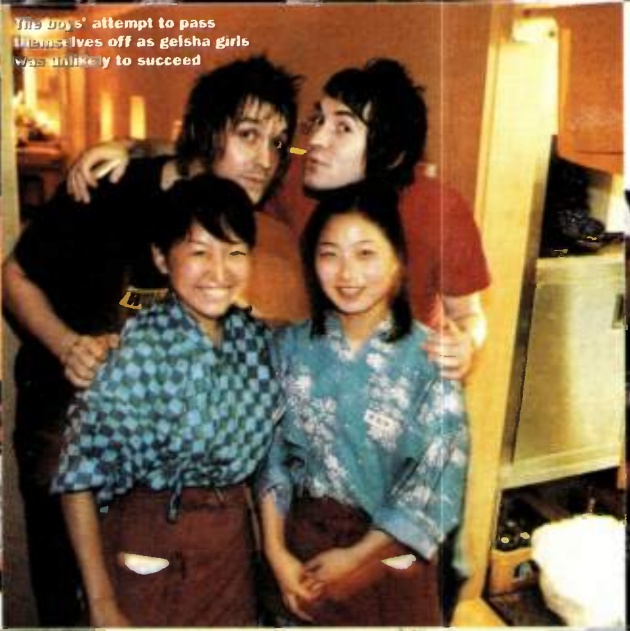
CONTINUES OVER

THE COOPER TEMPLE CLAUSE

Big in Japan: the Coopers take on Tokyo

"I'm not taking any chances with these Japanese mountain oxes"


"Well hello, ladies..." Kieran shows his smooth side


The boys' attempt to pass themselves off as geisha girls was unlikely to succeed

It's a tough life, being mobbed by [illegible]

TCTC: a very, er, close band

"Now where did I put that bottle of sake?"

It's a far cry from the toilet venues of the Home Counties

FUJI ROCK FESTIVAL'02
"Fucking hell! It's the monkey people again"

The band bring out the Gene Kelly dance routines for MTV in Japan

Shibuya at midnight is like ten Piccadilly Circuses crash-landing in Times Square in a cinematic vision of the technopocalypse. Gigantic video screens blare out Japanese pop videos. Huge crossroads swarm with people, then clear in seconds as the honking torrent of traffic barges in. Florists, laundry companies and robot dog manufacturers grapple for space alongside strip clubs and sushi bars in every high rise. To see Tokyo at midnight is to see the world racing for the emergency shelters.

Through the human maelstrom, into the back alleys of Shibuya, stride the aliens: six leather-clad spacemen recognisable by their plumage, pouts and desire for devastation. These scruffy stormtroopers of the Cooper Temple Army have beamed down to the Cyber-Metropolis At The End Of The World with annihilation on their minds.

"There's Gas Panic!" says keyboardist Kieran Mayhem (head 'sculpture': mossy towel), eyeing a nearby club. "They give you these huge funnels and hoses, saying the chilli sauce helps the beer go down."

"It was beer chilli vodka," says singer Ben Gautrey (lopsided hedgehog), "very, very hot."

"Then there was this snake drink they gave us," gurgles bass crazy Didz Hammond (nuclear fallout), "that had four or five scales in it. And a fang."

"It made me stronger though, definitely," says drummer Jon Harper (Tracey Emin's 'Bed').

You have many reasons to fear The Cooper Temple Clause. You can fear them for the way they've hit what was a staid and formulaic British rock scene like an atom bomb, blasting away all preconceptions of what a guitar-based Home Counties rock band should be with a stupendously eclectic album – 'See This Through And Leave' – full of android marching anthems and hell-for-leather barrages of Panzer-attack pop. You can fear them for their mighty Team Cooper army of fans, among the most ardent and plain barmy since the Manics', who at their riotous Reading festival signing sessions included one lad wearing a home-made SuperDidz costume and a girl dressed as a nurse who lay down on the table to be signed. But most of all you should fear them as they are the all-new liquor-snorting, skirt-chasing, flesh-gouging Wildest Band In Rock.

Primal Scream look like a bunch of chastity-belted Jehovah's Witnesses next to this lot. Already today Didz has been refused alcohol after drinking dry an entire bar, guitarist Dan Fisher (head 'theme': resting sloth) has had a booze-induced nervous breakdown, and the rest of the band have sunk two bottles of wine each while swapping LA stories about Bowie and Keef with one of the Small Faces. And that was just on the plane here. On the coach to the Tokyo Prince Hotel, pretty-much-everything-player Tom Bellamy (head 'moulding': vines in high wind) urinated into a bottle and offered it to Fisher, claiming it was white wine. And Fisher drank it. And had another nervous breakdown.

"Anyone in their right mind," Tom guffaws as we settle into a high-class whisky bar in downtown Roppongi and order a 60-quid round of flaming Sambucas, "would not pick up an Evian bottle with a warm yellow substance inside and go to drink it."

And that's just an aperitif. The Cooper Temple Clause's three-day trip to Japan to play the Fuji rock festival will not just tear Japan a new arsehole, it'll stuff it full of Semtex and blow the whole island halfway to Mexico, just like a young, virile, cocky bunch of 'sexy' rock bucks should. They're having the time of their lives, surfing a tsunami of popularity around the globe and celebrating their all-too-welcome success after the whole 'Let's Kill Music' fiasco in January.

"It midweeked at 28," Ben recalls, "so our manager came round with a bottle of champagne, like, 'Congratulations! First Top 40, boys...'"

Tom: "We were all round the wireless before the gig, listening to the chart rundown, going 'WAAAYY!!' every time it went down. 'Thirty-nine! WAAAAYY!', '38! WAAAYYYY!!'."

Kieran: "It got to 31 and it wasn't us and we were going, 'We've gone Top 30! WE'VE GONE TOP 30!' Then it got to 24 and we were, like, 'Shit...'"

Tom: "Ben was the only one still left there at Number Eight."

'Let's Kill Music' had charted at Number 41. Luckily, however, the follow-up 'Film Maker' made them bona fide chart smasheroonos, hitting Number 20 and making them the latest cult band to hit the big time pretty much by word of mouth.

"That's all we wanted to do when we started out," says Dan. "We told the record company that we just wanted to tour like the bands did in the '70s. We felt that not enough bands were touring. We got sick of bands being hyped to bits too quickly and not being given a chance, so everyone was on their backs asking why they didn't deliver when they never had a chance to grow. We just wanted to get a word of mouth thing, that's how we got into bands. People coming in when they're 13 going, 'There's this band called Queen!'"

You were at school in 1976?

Didz nods: "He's 45 now."

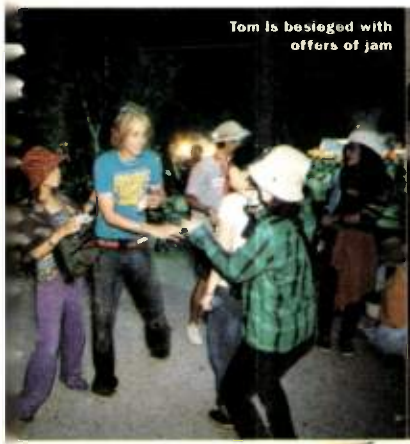
"The funny thing is," reveals Ben, "I was born in Tokyo. It's weird, to think I used to live here. My first word was the Japanese for 'thank you'."

Kieran raises his glass.

"A speech! There's some new faces on this tour but they seem to be settling in well, so welcome aboard! Cheers!"

本 "They gave us this snake drink. It had four or five scales in it, and a fang" **Didz on Japanese hospitality**

WRH

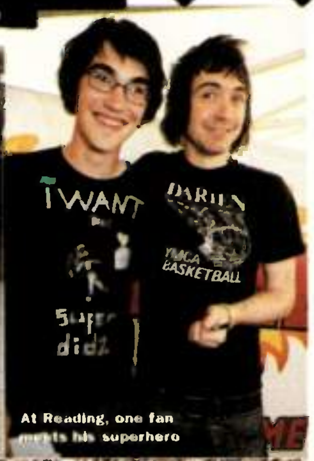

Tom is besieged with offers of jam

When they aren't boozing the guys find time for some sightseeing

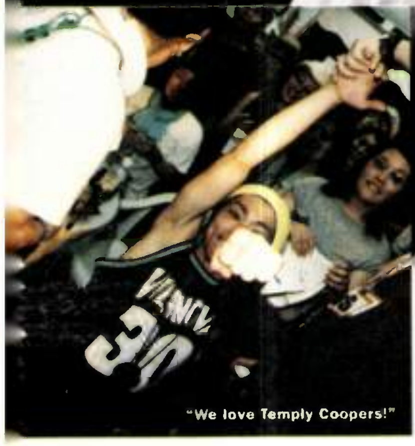
"We love Coopy Templers!"

It's all too much for this Coopers fan

Didz doesn't go anywhere without his Jack Daniel's



At Reading, one fan meets his superhero


"We love Temply Coopers!"

That mountain-induced injury in full

"Now, form an orderly queue to touch the English rock star"

TCTC: "CHEERS!"

Sambucas necked in one and, with no remaining nostril hair and dander up, we head out to roger Tokyo senseless. We head for Lexington Queens, a club with snapshots of Meat Loaf, Extreme, Bon Jovi and Helloween (among thousands of other ludicrously hairy bands) smothering the walls and a strict door policy. Entry is £20 per head, unless you can say the name of an English rock band, then it's free.

"We're The Cooper Temple Clause," says Ben to the doorman.

"A-ha! The Coopy Templers!" says the doorman and ushers us to a table rapidly being cleared of paying punters so that we can sit down.

"Last night," boasts the club's manager as he ferries us the first of several hundred rounds of on-the-house White Bitches (vodka, gin, tequila, lemonade and what tastes suspiciously like parrafin), "we had One Hundred Reasons here!"

"Cool," says Kieran, "I wonder if they've had the Stone Age Queens in as well!"

弦 **"Fans send us pots of jam. And there's the ones who go on about monkeys" Ben on the fans**

Suppose you're a Japanese mountain ox. It's eight in the morning, you've been kept awake all night by the clanging student-techno of The Chemical Brothers at the Fuji festival down the hill, but now it's a foggy Sunday dawn and you're chilling. Then, hang on! What the FUCK is that coming up your mountain? If it isn't two cavemen in indie T-shirts clambering up a near sheer cliff face and clucking like chickens. Is it mushroom grazing season already?

"Ben said, 'I bet you couldn't climb up that mountain where all the cable cars are going,'" says Fisher later, nursing a September 11 of a hangover and a huge gaping wound in his forearm, "and I never refuse a bet. It was so hard. It took me and Kieran about three hours there and back. We didn't take any water with us so all we had for sustenance was peach Bacardi Breezer. On the way we saw a Japanese mountain ox, at least I think it was an ox. It had these white stripes down its back and it wasn't a zebra. We were doing animal calls to it. We tried the sheep and a bad cow, chickens, crows, eagles, any form of bird, no response. Then I gave it my horse and it charged away up the hill."

You didn't get gouged by the indigenous wildlife, then?

"No. We got to the top and had a heated discussion about religion for an hour and then started our descent, and I got lost and slipped and cracked my arm on a rock."

Back down the mountain, things are getting stupidly out of hand. A campfire has started in an encampment outside the gates of the Fuji festival, surrounded by an all-night bar, a Globe Of Death motorbike display team and an enormous metal ant – not the best idea in retrospect, bearing in mind that ketamine is being chucked around like sherbet. As you'd expect at any 24-hour open-air bar, Keith Allen turns up at 4am and starts doing karaoke, at which point it all gets very messy. Ian Brown has sent over a crate of champagne from his hotel with apologies for his absence, Tom Cooper Temple is singing the Super Furries' 'Mountain People' over the backing track for 'My Way' and if you fancy a bit of a dance, mind you don't trip over Joe Strummer passed out by that log. At the heart of the dawn riot is Didz, invading the decks for a disc duel with Keith Allen and spitting water in the face of anyone he doesn't like the look of (including *NME*, cheers).

It's the end of a weekend that reads like a criminal charge sheet. Saturday, 3pm: band arrive at festival. 7pm: Fisher is spotted stealing a megaphone, jacket and army helmet from a security guard, all of whom just happen to be US marines. 10pm: Didz, Fisher and Tom White from The Electric Soft Parade are seen stampeding through hotel corridors screaming Fall songs into said megaphone through random bedroom doors. Sunday, 2am: Didz caught breakdancing for 50 Japanese fans in the hotel foyer with Tom ESP on megaphone beat-box. 4am: band's sound engineer's room is invaded by a squad of Japanese thief pimps who attempt to start a knife fight. 10am: Fisher, dressed as US marine, seen staggering around the site accompanied by The Music, handing out flowers to passing girls. 12pm: band sleep for about half an hour. 2pm: Didz seen watching The Electric Soft Parade from the side of the stage wearing an Eminem hockey mask. 6pm: band mobbed to within an inch of their lives arriving at a TV show interview in an onsite tent. 9pm: Didz and press officer Janine spotted wandering the site signing autographs as Jack and Meg White. 11pm: band arrive at giant metal ant and drink solidly for ten hours. 6.30am: Dan reckons Fisher couldn't climb a rather large mountain.

And did any of you partake of the Special K?

"I asked someone for some," says Kieran, "but they wouldn't let me have any."

What's more, somewhere in there they found time to play the most exciting, unpredictable and explosive gig of the weekend. Their water bottles emptied and filled with vodka and orange, Team Cooper *storm* onto the stage, Didz in a pink plastic anorak last seen on the Pink Ladies out of *Grease*, Fisher in his full US marine regalia. At the first note of 'Did You Miss Me?' Fuji erupts. Through the electro-punk crunches of 'Let's Kill Music', 'Been Training Dogs' and 'Film-Maker' the band become whirling rock dervishes. On 'Who

CONTINUES PAGE 71

Is it just us, or is there something very sinister about a bunch of 25 beaming, clapping Texans living in suspiciously close harmony? In a special investigation, NME goes beneath the robes to expose the real story behind...

Text: Mark Beaumont Photography: Andy Fallon

From the South they came, with joy in their hearts but evil in their eyes. They infiltrated halls, churches, fields and Barflys across Britain for their meticulously-planned recruitment sessions: tumultuous eruptions of grinning, clapping, air-punching, pulpit-jumping, timpani-clobbering, group-hugging sky worship with cowboy hats, French horns and gongs on. Innocent Coldplay fans, lured inside by the promise of lush symphonic pop sermons about soldier girls and how bloody great the sun is, found themselves drawn unconsciously onstage to whoop *"Soon you'll find the answer!"*, their weak, impressionable minds mashed to marshmallow.

They called themselves The Polyphonic Spree – a 25-strong 'family' of Texan Solar Soldiers in white robes, beads and dead, reptilian smiles – and they looked for all the world like a bunch of students bunged into funny costumes as a gimmick to relaunch the career of some '90s alt.rock hanger on. But with their initial recruitment CD 'The Beginning Stages Of...' boasting tunes more magnificent than any comeback since the big JC Himself, it was *NME*'s duty to investigate. Our plan was simple: to infiltrate the group posing as a professional music journalist composing a serious article, join the band using our skills in close-harmony humming and finally expose the filth and corruption that lay at the heart of this sinister platoon of loons.

Now read on...

"HEEEELLOOO Maaaaark! Woeeelcome to Teeeexas!" The Polyphonic Spree agree to meet us in a car park behind St Andrew's Presbyterian Church in Dallas, Texas. They're dressed in casual rock kid clothes (presumably so they can more easily infiltrate society to spread their evil teachings) and chatting and grinning just like 'normal' people. As they eye us 'outsiders' warily we're approached by a ruddy-cheeked Southern clergyman type. He calls himself "Chris Penn, the manager" and introduces us to a man he calls "Tim DeLaughter".

"Heeeellloooo Maaaark! Woeeeelcome to Teeeeexas!"

Tim DeLaughter has deep, hypnotic whirlpool eyes. Eyes you could sink into *forever*. What's more he clearly has a mysterious, hidden power over his band because the second he claps his hands and drawls "we're movin!" all conversation stops and The Polyphonic Spree drift dutifully to their allotted vehicles. In two years of gigging around Europe and America, not one member has ever been left behind at a service station, so ardently do they follow the will of Tim. We have found the leader, the focus, the guru.

"There's a park a little way away with a lake," Tim says in a syrupy Texas drawl, smiling beatifically. "We can baptise you in there."

Okaaaaay.

At the lake, and overcome by 104 degrees of unrelenting sun-love, the Spree can contain their inner mentalists no longer. The robes come out, the beads go on, they start spelling out 'THE POLYPHONIC SPREE' in human letters as though calling down the mothership. And, before too long, the singing begins.

"And if a double decker bus! Crashes into uuuuuu-hhuuusss!"

"Bring your daughter! Bring your daughter! To the slaaaaaaaaw-TAH!"

A choirman called Roy Ivy, bearing a stunning resemblance to a deranged Philip Seymour Hoffman, lifts a dead snake from a rock and yells, "I'll give you a dollar if you'll lick it!" We start to feel nervous about our initiation ceremony.

So Tim, how do we join?

Tim smiles widely. "You have to be able to contribute something musically."

We can hum.

"Unfortunately, I'm not really looking for a hummer right now. All you really need to be in this band is to be a part of the musical inspiration and the spirit to be able to do it. I'm starting to realise that that's the important part about it. The majority of people in this band weren't brought in because they were the best, they were brought in because they had the *spirit*."

Will we get to practise free love with the band?

"With some of the members you probably could," he chuckles, "but not with me, and not with my wife *(Tim's wife Julie is the pink-haired choir mistress)*. It's weird because there's a lot of couples in the band and there are relationships happening in there... gosh, I don't know, if you get 25 people together, anything's possible."

Do you want all of our material possessions? We've got about five quid...

"Nah, you can keep it."

Pretty good deal for the average death cult. Eventually we are allowed to don the sacred robe (ours has a yellow hem) and mingle with our new family. We suddenly feel overwhelmed with love, purpose and giddy devotion – or that might be the sunstroke. And when the cry of *"SUUUUUUUNNN!!"* goes up, we're struck by an almighty urge to lift our arms heavenward and hum joyously along.

Our acceptance into the 'family' is instantaneous. We're invited to a barbeque tonight in the nearby college

THE
HONIC
EE

town of Denton where Spree-ites will mingle freely with local students, spreading the Polyphonic word while drinking intoxicating lagers and smoking noxious herbs of the earth; oh yes, Tim has these mindless droogs conditioned to act like normal Texan boho kids just doing this for a laugh, but *NME* knows their game. First, though, we want to investigate the shadowy Good Records – producers of The Polyphonic Spree's recordings to date and a division of the 'Good Umbrella', an organisation with alleged links to the CIA, FBI, Al-Jezeera, the Masons and The Mull Historical Society. But where we expected a high security compound stacked with barrels of poisoned soup, we arrive at a small indie record shop that Chris describes as "kind of our mothership, our home base."

So this is where you bring new disciples for their brain-pulping?

"Yeah," Chris laughs, "we bring 'em in the back, paddle them 14 times and put the robe on 'em."

He seems to think we're joking. But we're inside the inner circle now; we just have to corner this enigmatic DeLaughter character and make him crack. Er, can we keep the robe though? It makes us feel kinda special...

Tim DeLaughter lost religion the day he started talking in tongues. He was seven and his mom took him to be 'healed' by TV evangelist Robert Tilton (later exposed for swindling his flock out of hundreds of thousands of dollars). He was led into a back room of the chapel with 30 other sinners and told that if they let the Lord speak through them, the preacher would interpret His words.

"I'd been watching other people talking in tongues so I knew what I was doing," Tim says, "so I started talking in tongues. The whole time I was doing it I knew I was faking it. But then the preacher started to interpret what I was saying. He was saying, 'You've accepted the Lord, the Lord says thank you'. Right then I thought it was all fucking bullshit."

Fifteen years later, when he was singer in smiley US indie mid-tablers Tripping Daisy (sample album title: 'Jesus Hits Like The Atom Bomb'), Tim's guitarist Wes Berggren died from an overdose. For two years Tim slipped into "a funk. I grieved and I was depressed. It was like losing one of your buddies and also losing your band, which was 12 years of my life."

People turn to religion in times of grief – did that inform The Polyphonic Spree?

"When Wes died I kinda started questioning all sorts of things," Tim says. "You go through a whole bunch of 'why's this happened?' You try to figure it out but you can't ever figure it out. So that may have a little to do with it, but the idea was already there. I've been wanting to do this for many years."

In fact, Tim had nurtured the idea since mid-period Tripping Daisy, but was too depressed to do anything about it in the two years following Wes' death. Eventually Chris Penn decided to simply book him a gig supporting Grandaddy at a Dallas club in 2000 and force him to get his quite considerable act together.

"This band was put together in three weeks," Tim grins. "I went to people I knew already and asked them to invite their friends. People heard that I was putting it together and they knew people who played this or that and it all came together like that *(clicks fingers)*. Fluidly."

> "If I do brainwash anybody it'd be inadvertently. That's how all great cult leaders are" **Tim DeLaughter**

And the whole 'robe' malarkey?

"The only reason we have the robes is to dispel the distraction of 25 people in street clothes. I wanted to unify the band with robes and I thought the angelic side of the music would go along with it. It's just a uniform, basically."

At their first gig, The Polyphonic Spree numbered 13; enough to demolish any municipal building with sheer ballistic Good Vibes. 'The Beginning Stages Of...' is a track-by-track studio reconstruction of that first show: written through group improvisation at Tim's house. It ends with 25 minutes of warped space-drone – surely a blatant attempt to brainwash the public?

Tim laughs. "I just thought, 'I don't wanna waste all the space on there'. All it is is four octaves of my voice run through a sampler and I'm playing it, literally, at four o'clock in the morning. I fell asleep in one section. When you hear it going on for a while without changing, I'm asleep at that point. So if I do brainwash anybody it'd be inadvertently. I wouldn't realise I was doing it. That's how all great cult leaders are."

Mind you, you all look like you're drugged up to the eyeballs.

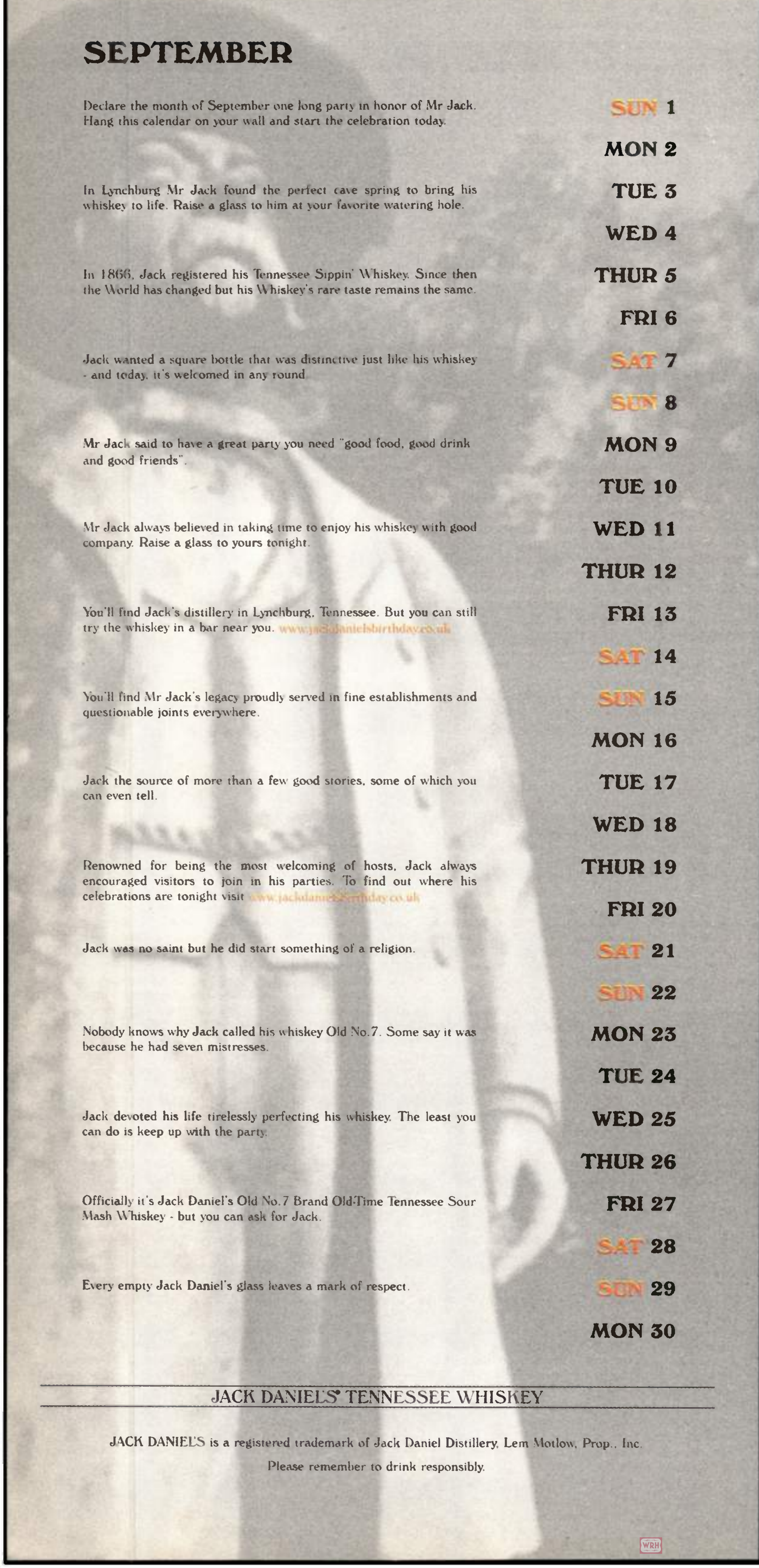
"It does happen, drugs are around," Tim nods. "I don't do 'em but I do drink. This group can put away some alcohol, but when we get on that stage it's a time to celebrate and we all get off on that fact. There's drugs around but it's not a tool we use to orchestrate this."

No, The Polyphonic Spree are driven by a righteous devotion to spread their musical word. Ballooned to 25 members – they sleep five to a room on tour, live off £10 each per day and have *never* argued – they're the Good Angels on the opposite shoulder of pop from So Solid Crew. With heaven-sent Single Of The Year 'Soldier Girl' as their standard (Tim: "I think of anybody that's gone through any kinda struggle and makes it through as a soldier girl") they're Blisstian Soldiers marching American pop off towards a bright new horizon. The next step must surely be a musical called *Spree!* where they swim naked in a vat of Sunny Delight.

"Definitely," Tim agrees, seriously. "But we've got a whole other record ready to be recorded and I can't wait. Then ultimately Polyphonic Spree will become a musical. I think people get a lot out of this group, the very nature of it, the size and the enthusiasm. That show at the *(north London)* Union Chapel, I was floored at the response, people standing up, singing, jumping around, belting out lyrics, and that's moving, y'know. It's really cool."

Amen to that. Note to *NME* publishers, thanks for your concern but please don't try to rescue us. We've got a new family now and we're very, very happy here...

GET YOUR CLICKS HERE!
HEAR SIX TRACKS FROM THE POLYPHONIC SPREE'S DEBUT ALBUM ON *NME.COM* NOW



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SUN 1

MON 2

In Lynchburg Mr Jack found the perfect cave spring to bring his whiskey to life. Raise a glass to him at your favorite watering hole.

TUE 3

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SAT 7

SUN 8

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MON 9

TUE 10

Mr Jack always believed in taking time to enjoy his whiskey with good company. Raise a glass to yours tonight.

WED 11

THUR 12

You'll find Jack's distillery in Lynchburg, Tennessee. But you can still try the whiskey in a bar near you. www.jackdanielsbirthday.co.uk

FRI 13

SAT 14

You'll find Mr Jack's legacy proudly served in fine establishments and questionable joints everywhere.

SUN 15

MON 16

Jack the source of more than a few good stories, some of which you can even tell.

TUE 17

WED 18

Renowned for being the most welcoming of hosts, Jack always encouraged visitors to join in his parties. To find out where his celebrations are tonight visit www.jackdanielsbirthday.co.uk

THUR 19

FRI 20

Jack was no saint but he did start something of a religion.

SAT 21

SUN 22

Nobody knows why Jack called his whiskey Old No.7. Some say it was because he had seven mistresses.

MON 23

TUE 24

Jack devoted his life tirelessly perfecting his whiskey. The least you can do is keep up with the party.

WED 25

THUR 26

Officially it's Jack Daniel's Old No.7 Brand Old Time Tennessee Sour Mash Whiskey - but you can ask for Jack.

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SAT 28

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WRH

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THE NME CRITICS

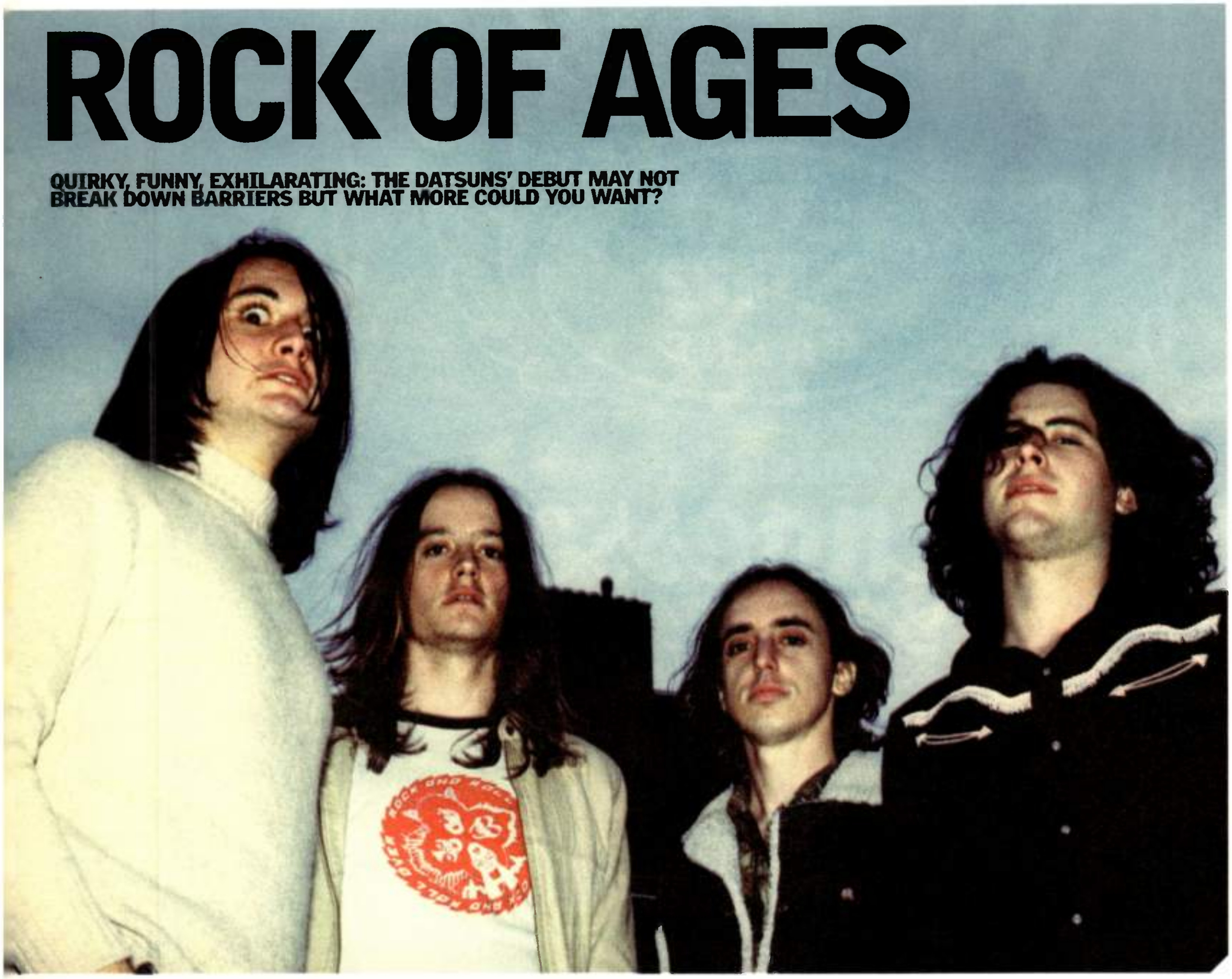
PAUL McNAMEE

PETER ROBINSON

THIS WEEK'S BIGGEST ALBUMS FACE BRITAIN'S MOST OPINIONATED WRITERS

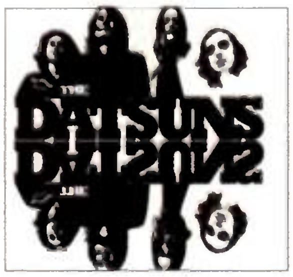
ROCK OF AGES

QUIRKY, FUNNY, EXHILARATING: THE DATSUNS' DEBUT MAY NOT BREAK DOWN BARRIERS BUT WHAT MORE COULD YOU WANT?



PHOTOGRAPHY: IDOLS

THE DATSUNS
The Datsuns
(V2)



Shame is not a concept known to The Datsuns. If it was, they would never have called a song 'MF From Hell'. They might have thought twice about the riff that ignites 'Sittin' Pretty' (not to mention that apostrophe). And certainly, the guitar solo on 'Freeze Sucker' would have been struck from their 'To Do' list.

Outdated like a mechanic's calendar, these four hirsute New Zealanders with more AC/DC records than job skills now find themselves in the curious position of being 'up to the minute'. They might not be as cute or as hip as their new-breed siblings but it's Dolf, Phil, Matt and Christian Datsun who are becoming most at home on MTV, hunted like maidens by record companies on a medieval quest. Maybe it was the long hair that confused the A&R guys: more likely it was the certain knowledge that The Datsuns' neck-bracing take on rock'n'roll would hit as many buttons with fickle hipsters as with die-hard rock fans.

It's as much fun as you can have with your clothes covered in iron-on patches, a great rush of beer and smoke. The Datsuns excavate their prehistory with an ease and grace that belies the fundamental Clearasil gaucheness of much of their output ('Lady', unreconstructed like the Acropolis, is just hilarious). Yet they machine-gun these songs with a fusillade of fabulous moments – Dolf Datsun stuttering to a perfect stop in 'MF From Hell', the stock-car squall in the middle of 'Fink For The Man', the closing guitar striptease of 'You Build Me Up'. It's the excellent single 'In Love' or the slutty, Iggy-in-glitter strut of 'Harmonic Generator' that really stand out, though, the gum-chewing, evil-cheerleader backing vocals of The Von Bondies throwing a little light into the guitar shades.

It might not be the deathless rock thrill of the year – compared with the Ferrari 360 Modena of 'Songs For The Deaf' it's a dino-powered Flintstones car – but it's exhilarating, daft and triggers spontaneous hair growth better than a vat of Pantene. Good intentions be damned: The Datsuns' Highway To Hell is paved with a whole lot of fun.

Victoria Segal **8**

THE DATSUNS ARE CURRENTLY LISTENING TO

Blondie 'The Best Of Blondie' (CHRYSALIS)

BEST OF BLONDIE

Phil: "It's all the hits, it's really good. I played 'One Way Or Another' when I was DJing last night and it was really cool."
Christian: "What more do you need to say?"

Brendan Benson 'Lapalco' (V2)

Christian: "We got this a few months ago. When we were recording our album, we'd put it on every day when we were in the studio. It's really good pop music, and it's so damned catchy."
Phil: "We did some shows with him in America and he was awesome."
Dolf: "That record's fucking amazing."

The Von Bondies 'Lack Of Communication' (SYMPATHY FOR THE RECORD INDUSTRY)

Phil: "Good sounds, good songs, good people."
Christian: "We've ended up being really good friends with The Von Bondies. This tour's been like one big family holiday, travelling round, playing music."

DEPTH CHARGE
Spill
(DC RECORDINGS)

Saucy disco from the vaults

Comprising rare and unreleased recordings from the mid-'90s, the material on 'Spill' has dated well, and helps to trace DC's J Saul Kane's role in establishing sleaze as a driving force in dance music.

'Spill' is dark and a bit grubby, and it's cinematic – there's echoes of blaxploitation movies and snippets of gangster movie dialogue – but the cinema where the DC movie is playing is a fleapit. To give it context, where Death In Vegas are strictly PG, DC tracks like 'Number 9' and 'Hubba Hubba Hubba' represent the uncensored XXX. A genuine walk on the wild side.

John Robinson **8**

Malcolm Middleton

MALCOLM MIDDLETON
5:14 Fluoxytine Seagull Alcohol John Nicotine
(CHEMIKAL UNDERGROUND)

Solo debut from Arab Strap chap

As 50 per cent of Arab Strap, Malcolm Middleton's concerns (essentially booze, birds and beards) were reassuringly, if bleakly, predictable. Here we find the guitarist has given the Strap's hobnailed death marches wings and, crucially, a heart.

While 'Best In Me' and '1, 2, 3, 4' recall the bruised confessionals of old, the rest of this magical debut is cradled in a snug snood of avant-effects, with spectral synths and gospel-shaped harmonies carrying Middleton's bedsit blues high above the forest of self-indulgence. Bathed in bathos and dusted with melodrama, this is, essentially, a soap opera set to a gentle folk-pop beat. Painspotting for romantics.

Sarah Dempster **8**

VICTORIA SEGAL
ALEX NEEDHAM
MARK BEAUMONT
PIERS MARTIN
KITTY EMPIRE
JULIAN MARSHALL

ALBUMS

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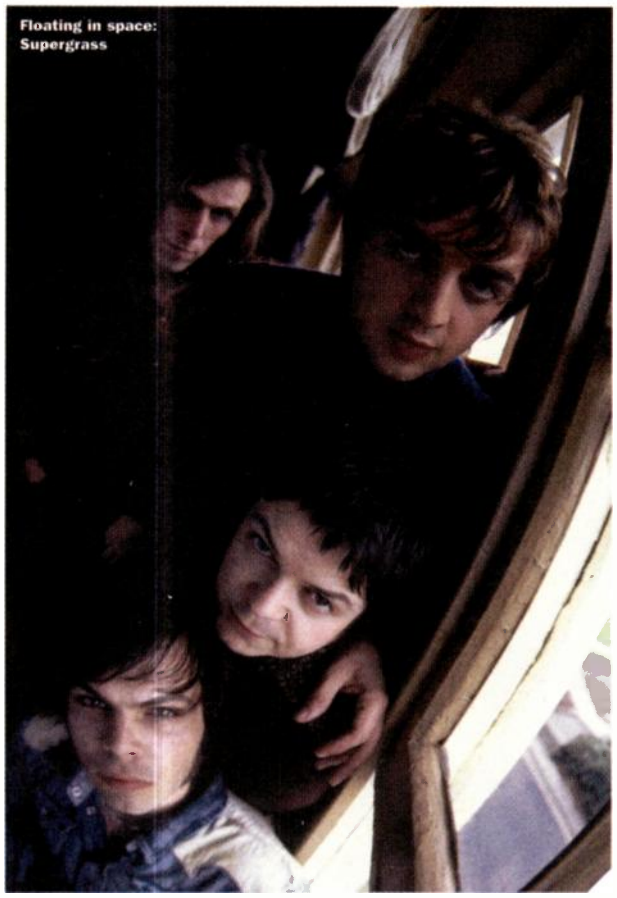

Floating in space: Supergrass

LUNAR TUNES

ENDURING POPSTERS DON'T QUITE LIVE UP TO POTENTIAL

SUPERGRASS
Life On Other Planets
(PARLOPHONE)

SUPERGRASS
LIFE ON OTHER PLANETS

While former peers have come and gone, Supergrass have stuck it out. Riding the vagaries of Britpop and every scene since, they've been happy to play the hardy perennials who would show at a moment's notice and bump up any festival bill.

But following their patchy third album, they found themselves in a jam. The early promise suggested by the freewheelin' glee of 'I Should Coco' was lost. There was a growing feeling that Supergrass' ambition was stunted by a yearning to get stoned. So where next? Should they just tread water, make a so-so album and enjoy their position as every bigger band's favourite openers (competent enough but without the killer shots to steal the show)? Or should they knuckle down and realise their potential?

With so much riding on 'Life On Other Planets', Supergrass take no chances, opening at full tilt with a volley of hits-in-waiting. There's 'Za' and 'Seen The Light', both wide-eyed nods to T.Rex. Sandwiched between is 'Rush Hour Soul' – skanky garage rock with prog pretensions. But just as you start to believe this to be the great album they've always threatened, Supergrass mug it up; they just can't help themselves.

'Evening Of The Day' has a hugely irritating coda which sees them repeat *"he's so stoned"* – look, *no-one wants to listen to a bunch of stoners giggling about being stoned*. They close the album with 'Run', which sounds like Genesis covering Wings. Who thought that was a good idea? Even the mighty 'Seen The Light' contains sheep noises.

It's infuriating because when Supergrass can be bothered, they write irresistible pop tunes – try 'Grace', and 'La Song' and 'Never Done Nothing Like That Before'. On their game, they fit into a great British tradition running from The Kinks, through the Buzzcocks and on past Pulp. But they are also guilty of making some wildly self-indulgent crap.

'Life On Other Planets' is about three-quarters of the great album everyone knows they can make. But with the new breed, led by The Libertines, biting at their heels, the clock is counting down faster than ever before. Worth it – for now.

Paul McNamee **7**

SUPERGRASS ARE CURRENTLY ENJOYING

Led Zeppelin *The Song Remains The Same* (LIVE DVD)

Danny Goffey: "This is on continuous loop when we go on tour."

Yeah Yeah Yeahs 'Yeah Yeah Yeahs EP' (WICHITA)

"They played at the Royal Festival Hall in London after our show at Meltdown and they were fucking great."

The Libertines 'Up The Bracket' (ROUGH TRADE)

"They are great. We've got them supporting us in October."

BROKEN SPINDLES
Broken Spindles
(TIGER STYLE/SOUTHERN)

Faint man's solo fun

So '80s synth rockers The Faint didn't happen. It's a shame, they were rather good. So when the new wave of Nebraskan new wave failed to take off as expected, Faint bassist Joel Petersen naturally busied himself making soundtracks to unseen video projects. The result is 'Broken Spindles', 11 electronic instrumental pieces called things like 'The Love Of Foreign Film'. They're not like The Faint at all.

As minor side projects by very obscure bassists go, it's excellent: textured by analogue clicks'n'cuts, shimmering with dulcimers, all dolled up for the fair by sinister Nebraskan production 'supremo' Mike Mogis, who also looks after Bright Eyes and used to be in the wondrous Lullaby For The Working Class. You don't need to know all that to thoroughly enjoy this, though.

Kitty Empire **7**

BUSTED
Busted
(UNIVERSAL)

Teenage spunk-pop masterclass

Time machines! James Van Der Beek! Randy science teachers! Be happy, readers: this is not a Stereophonics album. But while pop culture references abound in raucous epics such as 'Dawson's Geek' and 'Britney', like heroes Blink-182, Busted really succeed when the joke's over – on tracks like 'Losing You' and 'Sleeping With The Light On'.

It's pop, and it's about being a teenager. In fact, it's the best album about being a teenager in recent memory. It's also about grabbing opportunity with both hands – not an attitude likely to win over many bands flogging the Camden circuit from here until senility, but 'Busted' is on a par with and often better than 'Enema Of The State'. And Kelly Jones will hate it, so you *have* to love it.

Peter Robinson **8**

DEADLY AVENGER
Deep Red
(ILLICIT)

Superior soundtrack tackle

Despite the movie world's stubborn refusal to join in (when did a director last shoot a film for an imaginary soundtrack?), dance music producers can't get enough of soundtracks for imaginary films. The bulk of which are pretentious, colourless affairs.

However, breakbeat boffin Damon Baxter is at a distinct advantage. Firstly, 'Deep Red' isn't a soundtrack album so much as, with its widescreen scope and 47-piece Hungarian orchestra, mood music. Moreover, Baxter's hip-hop/martial-arts heritage and big-name remixes (Manics/Travis) mean that his debut album sits at an unusual confluence of influences; squiggly electro, Oriental touches and rock guitars adding pace, texture and funk to all that string-led drama.

A real grower, give 'Deep Red' time and it will flourish.

Tony Naylor **8**

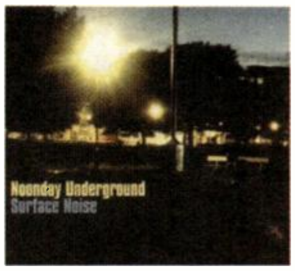
DJ VADIM
USSR: The Art Of Listening
(NINJA TUNE)

Sure-footed Brit-hop epic

Vadim Peare, a Russian ex-pat now ingrained in the upper ranks of British hip-hop, has a contact book to cream over. However, his third album is a cerebral triumph rather than a matey backslap session – he doesn't bring in the big gun guests and expect 'USSR…' to sell itself. Rhymers like Phi Life Cypher (tongue-mangling speed-rap on 'Ghetto Rebels'), Task Force and French jazzbos TTC all shine individually.

At the centre, Vadim tosses opulent strings and hazy flutes in with the kind of beats people once called 'blunted'. Meaning, here, punchy and to the point rather than aimlessly stoned. It's overlong at 65 minutes, but in a year boasting many leftfield rap smashes – Anti-Pop Consortium, Mr Lif, El-P – Vadim Peare is another reason to be happy.

Noel Gardner **7**



NOONDAY UNDERGROUND
Surface Noise
(SETANTA)

When dad-rock and electronica collide

Simon Dine's Noonday Underground project pays homage to the days when northern soul ruled the talcum-powdered dancefloors and barrow-boys wept into their parkas over the latest heart-wrenching Motown curio. In this day of shiny digital sequencing, his next-wave '60s soul explosion is in danger of lacking that crucial authenticity. But for your mod authority, look here – he's only gawn and got Paul Weller in as special guest.

The Modfather brings his soulful bark to the eerie violin sweeps of 'Thunder Park', the most adventurous track he's recorded since The Style Council. Elsewhere, 'Go It Alone' and 'Boy Like A Timebomb' hit a mean balance between vintage suss and dancefloor sass.

Louis Pattison **6**

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the jeevas
1
2
3
4

THE JEEVAS
1234
(COWBOY MUSIK)

Hey dude! Kula Shaker kingpin returns

Roll over Merlin and tell George Harrison the news: Crispian Mills, the mouthpiece of cosmic fruitcakes Kula Shaker, walks among us once more and he's brought his brand new band, The Jeevas, with him.

The peasants, pigs and astronauts get left at home, alas. Instead his loopy Ray Davies-like lyricism gets bolted on to retro rock riffs untouched since Urge Overkill. No sooner has a verse ended than a Cadillac-sized chorus reverses into the back of it. Songs even get called things like 'Once Upon A Time In America' just so we know for sure that Crispian's favourite film has changed from *Excalibur* to *Easy Rider*. It's great stuff.

Looks like carefree widescreen rock'n'roll just got its sense of humour back.

Jason Fox **8**

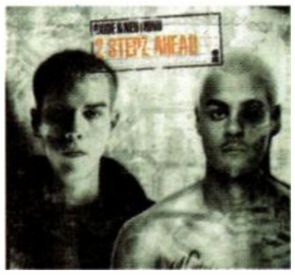
STEP IT UP

GARAGE DUO LIVE UP TO SUCCESS WITH MORE PERSONAL SECOND LP

OXIDE & NEUTRINO

2 Stepz Ahead

(EASTWEST)



Two-and-a-half years ago, Oxide & Neutrino were releasing 'Bound 4 Da Reload (Casualty)', feuding with the Dreem Teem and generally getting up the UK garage establishment's nose. Last week, they were photographed with their arms around Fergie, the former Duchess of York, at a party in the Tower of London for snooty jewellers Garrard. They'd obviously been invited to provide a bit of bling bling (after all, even Missy Elliott advertises diamonds now) but what did it mean for Oxide & Neutrino? An Oliver Twist-style triumph of the street urchin, or a sure sign that they've lost touch?

It's a high-wire act that American hip-hop artists have struggled with for years – trying to keep it real while ostentatiously enjoying their wealth as the haters circle, waiting for a fall. Oxide & Neutrino are the first urban British artists for years to be successful enough even to get in that position. Their debut album, 'Execute', sold over 250,000 copies, which while it doesn't exactly put them in the Dr Dre league, is probably more than the combined sales of every UK hip-hop record to date.

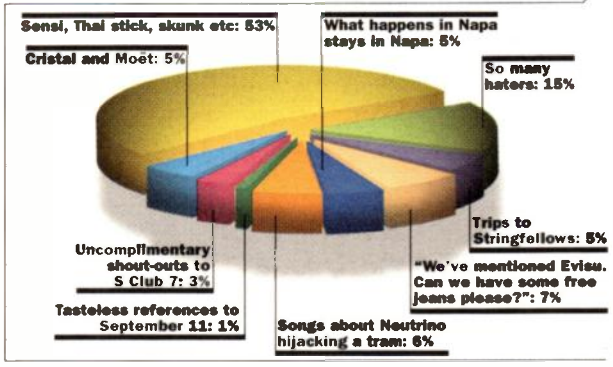
They're a genuine, self-made success story – which '2 Stepz Ahead' seems bound to continue. Aware that in 2002 the word 'garage' once again evokes rock bands rather than raves, O&N's record company have taken pains to state that this is an 'urban' record rather than a UK garage one. In fact Oxide, the producer, uses garage as a stepping stone to other sonic areas – lush drama in 'Party On', Kraftwerky riffs in 'Dem Girlz (I Don't Know Why)' and elephantine hip-hop in 'Amsterdam'. The whole album whiffs deeply of weed, but the hair-trigger paranoia of the long-term toker rather than the placid self-indulgence spliff tends to wreak on rock music.

And perhaps encouraged by the success of The Streets, Neutrino's raps are funnier and more personal than before, if a whole lot less compassionate than Mike Skinner's. 'Payback' is a grim revenge fantasy, 'Hard 2 Get' a battle-of-the-sexes face-off and 'Dem Girlz…' a tale of kiss-and-tell woe straight out of the *News Of The World*. And this being a So Solid-affiliated production, there's a whole lot of stuff about haters – fortunately the frantic pop of 'They Think It's Easy' offsets the dourness of the lyrics. Destined to be big *chez* Fergie and their new celebrity fan Brett Anderson alike, '2 Stepz Ahead' shows that Oxide & Neutrino know how to balance grit and glamour.

7

Alex Needham

THIS ALBUM WAS MADE FROM...



The Crescent.

THE CRESCENT

The Crescent

(HUT)

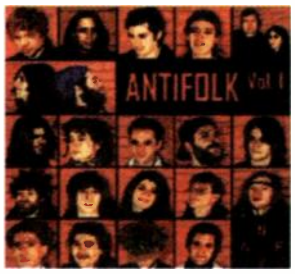
Scally stoners strike pop gold

If the psychedelic palavering of The Coral seems a bit forced, then here's the direct-route alternative. Huyton youngsters The Crescent were briefly roped in to be the backing band for troubled Scally visionary and La's singer Lee Mavers, and against all odds, their debut is everything that The La's' legendary (but basically rubbish) debut LP should have been. It's got the street-Scally dopehead snarl in spades, but behind that there's an ocean of wistful invention and some absolutely terrific tunes, not least 'Streets Of Tide' and 'Wake Up' which are natural successors to The La's' 'There She Goes'.

Inappropriately billed as the natural pretenders to Oasis' lad-rock throne, Wayne Whitfield and friends have set their sights significantly higher, and this is a very fine record indeed.

7

Jim Wirth



VARIOUS

Antifolk Vol 1

(ROUGH TRADE)

NYC buskers with green hair a-go-go

The Moldy Peaches compiled this 20-track manifesto of their hometown scene, but neglected to include any Moldy Peaches tracks (even though both Kimya Dawson and Adam Green are on here solo). It's a shame, because the Peaches' sex'n'drug-crazed playground taunts encapsulate what's best about the Antifolk scene: the humour, the freshness, the inspired irreverence.

All the predictable downsides of Antifolk are here: the annoying whiny voices (Major Matt Mason USA), the persistent strumming (Lach), the infernal quirkiness (Dufus' 'Wee Ma Moo': aaaargh!). Honourable exceptions include junior Dylan Jeffrey Lewis, Stipplicon and the none-more-basic Prewar Yardsale. Buy The Boggs' album instead.

5

Kitty Empire

THE GOLDEN HOUR OF THE FUTURE

THE FUTURE & THE HUMAN LEAGUE

The Golden Hour Of The Future

(BLACK MELODY)

Early-'80s experimentalism exhumed

A real curio, this: a collection of early demos from The Human League (ask grandpa) which shows off an acute intelligence sadly lacking in later hits like 'The Lebanon'. *"We're The Human League and we're much cleverer than you are"* pronounces Phil Oakey at the start of 'Dance Like A Star'. This is followed by an interminable electro racket topped off by Phil singing falsetto. That told us.

Intriguing as such excavations are, one doubts whether even musicologists in the South Yorkshire area will get excited by the track 'Dada Dada Duchamp Vortex'. By track 20, 'Last Man On Earth', you have to doubt whether even Phil's mum will still be listening.

3

Jason Fox

the new tellers

THE NEW TELLERS

Red Songs

(CRYSTAL SONGS)

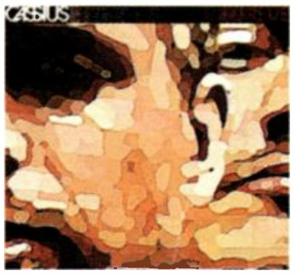
Indie slowcoaches' nice effort

There's nothing like capitalising on success; and The New Tellers have done nothing like it. Since winning industry bean-feast In The City in 1999 they have produced only this, a 23-minute mini-album.

These songs are dreamier than anything from Sunderland should be. Specialising in elegiac Travis strum-alongs and gentle acoustics, they're obviously set on being the 978th band tagged 'the new Radiohead'. Although, with less genuine ground-breaking than primary school chemistry, there's no 'Kid A' experimentation here. As 'People Make Things Better' jangles merrily, or the part-wallflower, part-stalker minimalism of 'Fear Of Phones' explores dating, The New Tellers do play simple, uncomplicated pop songs very nicely. But it's not enough. Time to pull their fingers out.

5

Jim Alexander



CASSIUS

Au Reve

(VIRGIN)

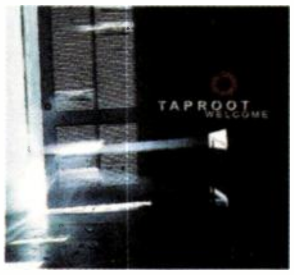
Gallic duo's saucy second outing

If Britain is a nation of shopkeepers, then France is a race of pretentious gits, forever haw-hee-hawing over their latest smug conceit. Or so Air would have us believe. But though Cassius' Philippe Zdar and Hubert Boombass are fellow purveyors of electro-pastiche, their follow up to 1999's, um, '1999' is too busy having fun to congratulate itself.

The theme? *Amour*. And plenty of it. 'Under Influence' seduces us with soft-porn sax before grinding its slap-bass buttocks into our face. Even their bash at g(string) funk – 'Thrilla' (featuring – *zut alors!* – Ghostface Killah) – is saucier than a bottle of Thousand Island. It may be shallower than Patrick Bateman's rock pool, but as a guilt-free romp in '80s wine bar-pop excess, 'Au Reve' is magnificent.

8

Sarah Dempster



TAPROOT

Welcome

(EASTWEST)

Second-rate nu-metal moping

Initially notable for snubbing the advances of Fred Durst, Michigan quartet Taproot still languish outside the nu-metal premiership. Much of second LP 'Welcome' sounds like they've been cattle-prodded into a studio at dawn and forced to stumble out an album in-between scraping the crust from their eyes. Even when they try to transcend their obvious influences – the vocal operatics and keening strings of 'Art' – it seems forced.

Korn have patented Taproot's stop-start bass grind; Stephen Richards' insular navel-gazing and monosyllabic song titles ('When', 'Like', 'Time', yawn) are Pearl Jam property. 'Welcome' catalogues Richards' personal demons with unerring honesty; 'Sumtimes' is a notably stark admission of self-loathing. But if we, the listeners, can't *feel his pain*, there's not much to work with here.

4

Noel Gardner

PHOTOGRAPHY: DAVID ELLIS

WRH

suede a new morning

RISE AND SHINE

BRETT AND CO ON FINE, IF FAMILIAR FORM

SUEDE
A New Morning
(EPIC)

For a while back there Suede had the lot. A machine-gun drummer, a six-foot-six stick insect on bass, a glam Johnny Marr on guitar and a 'Cracked Actor'-era Bowie on vocals. All with lyrics hand-delivered by JG Ballard. Obviously, it couldn't last. Having imploded after the epic folly of 'Dog Man Star', Suede have been so static that a passing policeman would have to do them for loitering.

Full marks, then, for the laborious recording saga surrounding 'A New Morning' (renting country houses, recording and then dumping entire albums with several different producers, losing keyboard players). There are probably better ways to spend two-and-a-half years and a million quid but, hey, this is a *Suede* album. Let Africa go hungry. Lyrically Brett really is on top form. Who else in rock could supply us with lines as daft as: *"It's the T-shirts that you choose/Like you're in the air force"* ('Obsessions') or *"It's the beat of the concrete street/That you'll love for a million years"* ('Street Life')? Clearly the muse has not deserted him.

At times, Suede remain musically deep frozen. It is doubtful whether even Richard Oakes could tell the difference between tracks on 'A New Morning' and anything Suede have recorded since 'Coming Up'. That said, when Suede are good, they're great. 'Astrogirl' has shades of the almighty 'The Asphalt World'; 'When The Rain Falls' is as mournful as 'The Big Time'. A fragile 'Lonely Girls' could even be off 'Dog Man Star'. That talk of making an 'experimental folk record' suddenly makes perfect sense.

Ironically, it's when they try their hardest to be Suede that things go haywire. 'Beautiful Loser' is a hamfisted attempt to recreate 'Metal Mickey'; 'Street Life' the sort of thrash even The Libertines would think twice about. It's almost as if Brett feels compelled to exit his Notting Hill pad now and then to trawl through the graffiti-ridden subways of Basingstoke for our benefit.

Why bother? At its best, 'A New Morning' sees Suede show off their vulnerable side again. It won't attract any new admirers but old fans will love them more for it.

Jason Fox

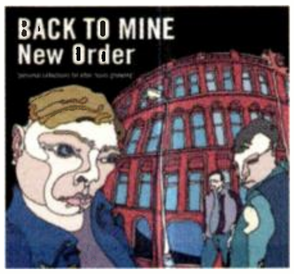
7

SUEDE ARE CURRENTLY LISTENING TO

The Streets 'Original Pirate Material' (LOCKED ON/679)
Brett Anderson: "It's scruffy, original and inspiring."

Robert Wyatt 'Rock Bottom' (HANNIBAL)
"The most fragile voice ever. Strange, beautiful and compelling."

The Vines 'Highly Evolved' (HEAVENLY)
"The best debut album for ages, full of energy. Fantastic songs, cool harmonies."



NEW ORDER
Back To Mine
(DMC)

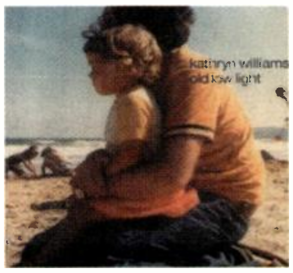
Pop greats' impeccable after-hours soundtrack

If Peter Hook accosts you in a club and suggests you go back to his to "carry on the fun", don't run away. Hooky and fellow New Order musos Bernard Sumner and Stephen Morris may be faded legends, but they have excellent record collections. This selection shows their keen ear for inspired guitar music, inventive machine sounds from the past and a hot new tune.

Every track here is a winner. But extra DJ points for pre-acid house minimalist masterpiece 'Rhythim Is Rhythim' by The Dance, Cat Stevens' electro oddity 'Was Dog A Doughnut?' and Giorgio Vs Talla 2XLC's 'E=MC2'. And there's Patrick Cowley's 15-minute remix of Donna Summer's 'I Feel Love' – the best disco tune ever, on one of the best mix albums ever.

Andre Paine

9



KATHRYN WILLIAMS
Old Low Light
(CAW/EASTWEST)

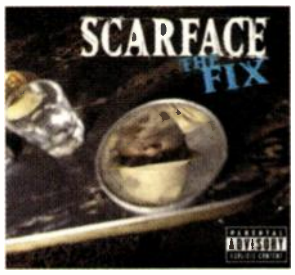
Folk-rock fox in fine form

Up in Newcastle, Mercury-approved folkstress Kathryn Williams is three albums into her intensely personal voyage into the twilight recesses of singer-songwriterdom. On 'Old Low Light' there are gentle nods towards jazz-folk fusion drunk John Martyn and samba queen Astrud Gilberto, but it's impossible to avoid Williams' three-parts-honey-to-one-part-arsenic style and her 'no frills' attitude to recording – you can hear cars driving past an open window on one song.

She remains capable of finding sly twists to the earnest singer-songwriter formula – not least the fact that 'No One Takes You Home' sounds like the Velvet Underground's 'Heroin' shoved through a folk-rock mangle. Frighteningly unfashionable and fiercely independent, 'Old Low Light' is a quiet, but nonetheless significant victory.

Jim Wirth

7



SCARFACE
The Fix
(DEF JAM SOUTH)

Deep South rap guv'nor tells it like it is

Brad Johnson, purveyor of the most extreme lyrical imagery in hip-hop, has returned to his old stomping grounds. As a member of The Geto Boys, and as Mr Scarface, he's never shied away from telling the truth, no matter who might be offended. And his day-job as president of Def Jam South hasn't dulled those famous psychologically skewed instincts one bit. 'The Fix' simply takes you to a five-mile radius ghetto block in Houston, Texas and leaves you.

The beats are, as they say, bangin'. Old-school Southern soul breaks and scratchy funk proliferate. And his staunch Christian beliefs are laid bare on the searing triptych of 'Heaven', 'Someday' and 'What Can I Do'. If that seems contradictory to the mayhem elsewhere, so be it. Prime-time stuff.

Dele Fadele

8

Mint Royale
DANCEHALL PLACES

MINT ROYALE
Dancehall Places
(FAITH & HOPE)

Hitmakers attempt to cover all bases

Mint Royale are fast approaching ubiquity with just one track. Whether you holiday in San Antonio or Torquay, you couldn't miss this summer's favourite of pissed-up lotharios and superstar DJs alike that's 'Sexiest Man In Jamaica'.

Beyond Prince Buster's boasting, Doves' Jez Williams adds guitar to the soulfully downbeat title track, while De La Soul's Pos natters happily over the itchy gospel hip-hop of 'Show Me'. Yet while indisputably good at collaborations, home alone MR lack character. They occasionally challenge Moby for the latest car ad and do everything from bendy big beat to housed-up disco. This feels more like catch-all compilation than cohesive album. For now they'll have to do with one-off chart-killer tracks.

Jim Alexander

5

VARIOUS
Zoo
(TWISTED NERVE)

Badly Drawn Boy's Twisted Nerve crew build an ark

Last time round, it was motorcycles. Now it's critters. The second in an irregular series of compilations by Manchester's Twisted Nerve stable, 'Zoo' unites the extended TN family for animal-themed fun.

The alpha males of the pack, Badly Drawn Boy and Andy Votel, lead the way with whimsical Mittel European-flavoured pop ('Push Me/Pull Me') and what can only be described as monkeying around ('Ape Shit'), respectively.

Elsewhere in the menagerie, Misty Dixon coos about butterflies, while Sirconical gives sloths a hectic jazz drum'n'bass remix. But it's not all appealing and furry: the accented eccentricity of Mariano's 'Batman Revisited' ought to be put out of its misery.

Kitty Empire

6

his name is alive last night

HIS NAME IS ALIVE
Last Night
(4AD)

Art-rock mainstay's soaraway avant-soul

His Name Is Alive mainman Warn Defever obviously recognises that he struck a rich seam with 2001's 'Someday My Blues Will Cover The Earth'. 'Last Night' continues Defever's collaboration with sensational gospel/soul vocalist Lovetta Pippen, delving deeper into 'Someday''s subtly-skewed R&B.

HNIA's tender late-night soul has a subtle undertow of backwards tapes, shimmering 4AD guitars, sorrowful violins. A wah-wah heavy Hendrix cover aside, from the skittish, Terry Callier-esque 'Last Night' to the closing Chet Baker shapes of 'Train', it is intoxicatingly intimate, as intense as the first flushes of romance or great sex, and well-versed in the tear-stained flipside of loss, loneliness and deceit. Truly, magic from the margins.

Tony Naylor

8

WRH

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WRH

THE NME CRITICS SINGLES

PAT LONG
JULIAN MARSHALL
PIERS MARTIN

ALL SINGLES REVIEWED ARE RELEASED MONDAY SEPTEMBER 30, 2002.

THE DELGADOS
Coming In From The Cold (MANTRA)

More jangling insanity from the twisted minds of The Delgados, a band who may as well have the words 'Mercury Music Prize nominees' tacked to the front of their name and have done with it. Here the warped adult fairy-tale mood of last LP 'The Great Eastern' is replicated to suitably morose effect. *"We're gonna drink until the summer's past"* sings Emma Pollock in a manner that even a Cooper Temple Clause roadie would find charming. No-one else does gloom with such stoicism. Without The Delgados, rainy Sundays in November when the electricity is about to give out and there's no hot water to have a bath simply wouldn't have the requisite soundtrack. Brrrr. ***(JF)***

the delgados

FEEDER
Come Back Around (ECHO)

A gutsy slice of stonk-rock from Feeder in the wake of the tragic suicide of drummer Jon Lee. Rather than serve up a mournful ballad like the Brit-rock Elton or something, Grant Nicholas navigates the band through their finest single yet courtesy of a tune even Dave Grohl's Foo Fighters – the undisputed kings of bubblegum metal – would happily take on loan. *"I know it might take a while to come back around"* hollers Grant, taking his example from those crowned princes of bouncing back, The Charlatans, and realising that the best and most noble thing to do in such dire circumstances is to rock even harder. More power to their aching elbows. ***(JF)***

FEEDER
COME BACK AROUND

SINGLE OF THE WEEK

THE LIBERTINES
Up The Bracket (ROUGH TRADE)

What the blazes is going on? Coldplay release the dreariest load of flu-rock tosh since Elbow and half the globe buys it, while The Libertines remain glued to the toilet circuit despite being the funniest, most twisted London band in an age. Crack open the London Pride and get the absinthe flowing then, 'cos 'Up The Bracket' is an unholy row a million times better than 'What A Waster'. Pete'n'Carl burble insanely about *"Two shallow men up the Cally Road"* while ex-Clash chap Mick Jones rebuilds their punk rumble with a tenth gear attached. Get these musket-toting Chas & Dave-loving herberts back on our screens again quick! Do you hear me, you drop-outs? ***(JF)***

IKARA COLT
Basic Instructions EP (FANTASTIC PLASTIC)

Here come Ikara Colt, spitting chips and bile all over the lapels of their threadbare Oxfam suit jackets, like an indie-art version of that documentary about the Scottish lad with Tourette's Syndrome. And, fittingly, this five-tracker from the pasty north London quartet buzzes with a kind of itchy intensity that'll make you want to scratch behind your eyeballs: 'May B 1 Day #2''s Airfix rave ambience and gutter-grimy sentiment is a welcome diversion from the rattly Sonic Youth fixation of previous form, while 'Panic' is winningly juddery. Nay-sayers might moan that all five songs here sound like B-sides in search of a title track, but you won't hear that from us, no sir. ***(PL)***

ikara colt
basic instructions ep

GARBAGE
Shut Your Mouth (MUSHROOM)

This is *not* what we were promised. When Garbage first pitched up in the mid-'90s, they were primed to be a futurist techno-grunge steamroller, sleekly flattening everything in its path with unyieldingly marshall beats and purring guitars. Shirley Manson was so much of a carrot-topped cybervixen that she was practically pixelated. And now this. Displaying a shocking lack of awareness of the finer points of social etiquette, 'Shut Your Mouth' is lacklustre, autopilot Garbage, combining clubfooted beats with lascivious wah-wah and – woah, steady there! – scratching. Garbage are not a band that sounding dated and irrelevant suits particularly well. ***(PL)***

garbage
shut your mouth

LUPINE HOWL
Don't Lose Your Head
(BEGGARS BANQUET)

Take a deep breath, it's the return of the artists formerly known as the engine room of Spiritualized. Few would've predicted that after their unceremonious dumping by Jason Pierce in the summer of 1999, Sean Cook and Mike Mooney would ever record a single as good as this. In the past Lupine Howl sounded like a *Stars In Their Eyes*-standard bunch of Pierce wannabes who couldn't afford a choir. But 'Don't Lose Your Head' is different altogether. They've placed less emphasis on sounding like their former boss and more on their emotion, the end result being a pretty love song about the purity of life peppered with pretty xylophones, acoustic guitars and dancing strings. Lovely. ***(JM)***

LH
LUPINE HOWL
DON'T LOSE YOUR HEAD

SIMPLE KID
Truck On
(FIERCE PANDA)

By jove, he can make a guitar gently weep – but Simple Kid smiles the wicked smile of the lo-fi prankster, and we love him for it. 'Truck On' speaks the language of a weary old bluesman, the Kid croaking bedraggled prayers to *"the good Lord above"*; but come chorus-time, it opens out into a sob-worthy hymn to hitting the road home, a 'Sloop John B' for the Beta Band generation. Meanwhile, judging by the harmonica-splatter of 'Average Man' – a testament to the mediocrity of humanity, or a warm tribute to Joe Public? – he's angling to become the postmodern Bob Dylan. And you know what? Simple Kid might just have the smarts. ***(LP)***

TRUCK ON
SIMPLE KID

GEMMA HAYES
Back Of My Hand
(SOURCE)

Hard to say why Irish songstress Gemma Hayes exists, exactly, save for the fact that's someone's got to play that acoustic slot on Radio 1's *Live Lounge* every afternoon, and frankly, it might as well be her. Neither icy leftfield songstress nor pearly-white pop maiden, it's desperately hard to suss out what role Hayes is trying to fulfil in the pop firmament. Intriguingly, it says here that 'Back Of My Hand' has "echoes of classic Joy Division". Sadly, it appears to mean that this month's instalment of tedious trad-folkery features an off-the-back-of-a-lorry Hooky bassline, and also, that it kind of makes you want to kill yourself. There, the comparison reaches a sticky end. ***(LP)***

HOGGBOY
Upside Down
(SOBRIETY)

Take The Libertines. Then strip away the sweat, the drugs and shambolics but leave the bullshit and bravado – you're left with Sheffield's Hoggboy. Three singles in, their leather so fresh it squeaks. 'Upside Down' has everything it should: tin can production, shouty vocals, squally guitars and a drummer who should be in anger management. But it's the added extras which make it not quite the full denim jacket: the *faux* American accent, the, ahem, handclaps. This is No Name by numbers, build your own greasy rock band, and it hardly touches the high standard set by similar bands. Ikara Colt would laugh in their faces and kick dirt in their eyes. ***(LC)***

hoggboy
upside down

TEXT: LEONIE COOPER/JASON FOX/PAT LONG/JULIAN MARSHALL/PIERS MARTIN/LOUIS PATTISON

WRH

TRUST COMPANY
Downfall (GEFFEN)

Listen. Can you hear that? It's the sound of the barrel being scraped. As Alabama quartet Trust Company blether on with an almost shocking lack of regard for anything other than their own misery, you can almost imagine the nu-metal bandwagon slowly and steadily grinding to a halt under the bulk of its many goateed passengers and their weighty self-loathing/girl-trouble 'issues'. "Moan, moan, bloody moan," we say, before sending the CD in a pleasing arc across the office towards the bin. ***(PL)***

TRUST CO.
trust company
DOWNFALL

AUDIOVENT
The Energy (EASTWEST)

Apparently we should read nothing into the fact that half this band are related to Incubus. It's a *complete coincidence* that Audiovent are Incubus Mark II, right down to their vacuously sexy singer Jason Boyd, and their attempts at gritty, raw, emotional rawk, which, due to hyper-lavish production, makes the 'Vent sound about as gritty as ice cream washed down with honey. It's Nickelback without the hooks, and it doesn't take much imagination to see that's bad, very bad. Whatever you do, don't go asking for MOR. ***(LC)***

THE ENERGY
AUDIOVENT

MACHO CAT GARAGE
Freedom For The Macho Cat (VIEWLEXX)

Macho Cat Garage is what The Hague's self-styled aristo-disco king Danny Blanco calls himself when soundtracking his more hedonistic flights of fancy. He probably works as a plumber during the week and makes music at weekends but, either way, it's hard not to be impressed by these four killer tracks of plush neo-electro, best of which is 'On A Night Train', a squelchy Moroder-styled dancefloor bomb that, in a year crammed with fantastic leftfield club hits, rocks harder than most. ***(PM)***

MARTIN GRECH
Open Heart Zoo (ISLAND)

Think The Polyphonic Spree are the only ones who can do symphonic pop? Think again. 'Open Heart Zoo' – Lexus-advertising second single from Aylesbury 19-year-old Grech – is a swooping, mournful epic; like a less pretentious Muse, Smashing Pumpkins on downers or an 18th-century Deftones. This is a true rock opera: sonorous, sweeping, majestic and BIG in every way possible. Something about Grech's haunting falsetto makes you think there could be life after soundtracking a car ad after all. ***(LC)***

LEANN RIMES
Life Goes On (WARNER MUSIC)

However brainwashed we are by the glitz and excess of Uncle Sam's pop division, there's still something that sticks in the craw about bland R&B records as sentimental as the average *Oprah*. The chorus of 'Life Goes On' clubs you round the head with slickness before you're quite ready for it, which, at least, is testament to a certain effectiveness. Still, this is only of any use as a reminder that, in these days of fine, innovative R&B tunes, there's still a right load of old bobbins about. ***(LP)***

LEANN RIMES Life Goes On

THE CALLING
Adrienne (BMG)

Ryan Adams too eclectic for you? Nickelback a touch too unpredictable? Look no further. If your idea of paradise is holding a disposable lighter in one hand while bellowing along to Train, you have found your, erm, Calling. *"I'm singing about you my love/And all the crazy things you put me through"* groans the wonderfully named Alex Band, while his band muffle along beneath layers of vintage leather and distressed denim. All very well, but 'Adrienne' still slips from the mind with the ease of a dental appointment. ***(JF)***

THE CALLING
Adrienne

WIT
Hold Me (MOGUL ELECTRO)

WIT are three party-hardened young ladies whose considerable pulchritude *(He means they're purdy – Calling A Spade A Spade Ed)* might lead you to question their musical ability. The New Yorkers' debut single, however, has everything a great electro-pop torch song should have, right down to Melissa Burns' achingly vulnerable vocal and the fragrant chorus. Those still unconvinced are directed to the remixes, where Black Strobe and Patrick Pulsinger reassemble 'Hold Me' in a variety of winning styles. ***(PM)***

FENNESZ VS MAIN
Split (FAT CAT)

Christian Fennesz blew myriad minds last year with his sublime 'Endless Summer' album, a digital, homage to the Beach Boys' honeyed harmonies presented as sun-speckled laptop purring. He patiently mines this rich seam once more over three new tracks that ebb and flow and click and pulse, gently but surely drawing you in from the edges. Equally beguiling is 'Rive' by Main's Robert Hampton, who delivers a tone-drone odyssey *à la* Spiritualized during their 'Pure Phase' period. Double lush. ***(PM)***

ARTIST FENNESZ / MAIN
TITLE. SPLIT
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FATCAT RECORDS
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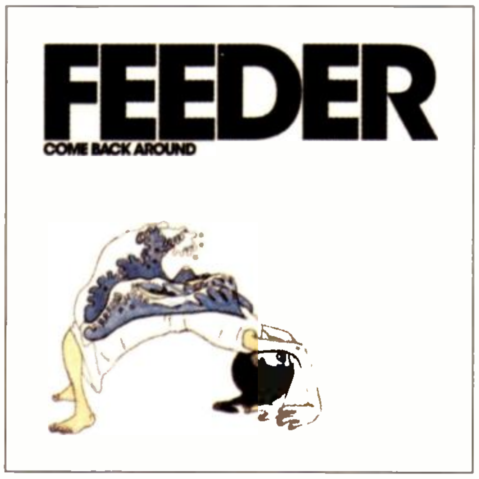
ESSENTIAL NEW SINGLE



FEEDER
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LHB VS JUSTIN WARFIELD

No Transmission (TELSTAR)

Perhaps that should be an instruction. Sparing as many listeners as possible from LHB's unremarkable big beat would be a wise move. London duo Giles Barton and Lee Wilson-Wolfe peddle a bland but perennially popular style of chunky pop breaks, which is bad enough on its own. Add a cliché-laden narrative about crazy urban existence growled by US dance bloke Justin Warfield, and the whole thing becomes unbearable. Basically good-time music for American beer commercials. Just naff. ***(PM)***

LHB
No Transmission

ASHTON LANE

Yesterday's Too Late (CHRYSALIS)

No picture, sadly, but the press release alone is enough to induce a cold sweat. "Ashton Lane are steeped in influences that many of their 'trendier' musical peers would turn away from," it announces, causing a feeling of panic normally reserved for Morcheeba singles. The truth is that Glasgow's new AOR wonderkids sound so middle-aged that even Dido followers will snort with derision. "*That was then/This is now/Whatever*" purrs singer Esther, oblivious to what the *NME* singles page thinks. Go girl. ***(JF)***

Ashton Lane
yesterday's too late

NEON KING KONG

Mix Up The Mix (GSL)

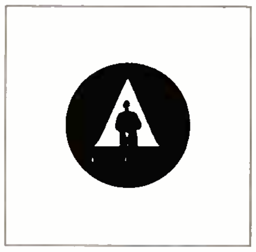
How great a band name is Neon King Kong? Very great: brash, Day-Glo and slightly daft, just like the music that this LA foursome make. Basically, if a character from one of those sappy '80s John Hughes teen comedies formed an art school hardcore band it would sound like this. And NKK boast a singer called Hot Rod Todd, big fat piles of ramalama keyboards and a flick-knife-sharp rockabilly solo that lasts approximately seven seconds before it crumbles under the weight of its own genius. Buy now. ***(PL)***

NEON KING KONG

ACID CASUALS

Filthy Pitch/Code (NOVAMUTE)

New kings of the Cymru beats, step forward Acid Casuals: an underground Super Furry-affiliated techno collective which consists of Cian Ciaran (SFA electronica prodigy), Llyr Evans (star of *Twin Town*) and a couple of raving tailors who, when they're not sequencing tense kick-drums and harsh interstellar acieeeeed wiggles, make very nice kagoules. You keep thinking it's going to evolve into something mind-bendingly brilliant, which it never quite does. But this is a good techno record by some cool people. ***(LP)***



THE WHITE SPORT

Scag Lover (HIGH SOCIETY)

Short of GG Allin re-emerging from the grave and recording a blues bootleg produced by Damien Hirst, London's nihilist party crowd will have to make do with The White Sport – who have a member called Electra, credited with "vocals and smoking". Having already had debut single 'Complete Control' remixed by Jarvis, the Sport go one better with a tabloid-baiting splurge of vinyl-only naughtiness. Think Add N To (X) with faulty synths fronted by a drugged Françoise Hardy. You know you want to. ***(JF)***

scag lover
the white sport

ROMUALO

I've Found (KITSUNÉ)

French garage? There have been worse ideas. This 12-inch emanates from the Daft Trax camp and whoever Romualo is, it arrives with a fresh new sound that instantly commands attention. 'I've Found' is a slice of mercurial brilliance light enough for mainstream radio, while 'Ainsi Dansait Zarathoustra' is a giddy swirl of Chic strings, louche funk and palpitating percussion. 'Gimme Joy' finds Romualo armed with a Vocoder and tooled up on mad disco love; only this time, the result is startlingly original. Investigate. ***(PM)***

GUS GUS

Dance You Down (UNDERWATER)

Saddam Hussein seems a more likely surprise entrant into the Top 40 than this long-standing experimental Icelandic troupe, but don't hold that against them. Having stripped down their operation from 12 to a meagre four-piece, the Gus return after a two-year lay-off with an electroclash romp as almighty as anything since the days of 'Polydistortion'. The relief at only having three other people to argue with in the studio is palpable. An underground smash everywhere except the Reykjavik Job Centre. ***(JF)***

gusgus
dance you down

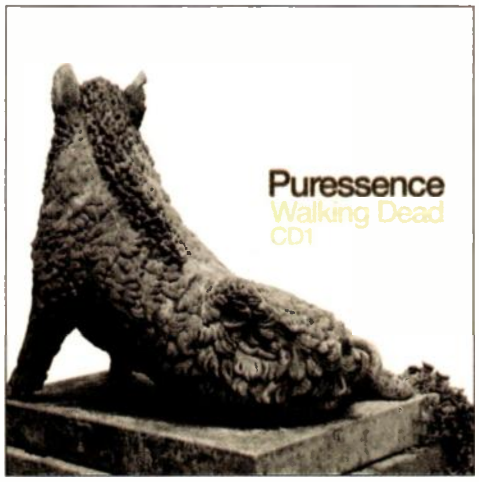
DIRTY VEGAS

Days Go By (PARLOPHONE)

Symptomatic of the way in which pantywaist American record buyers will only take dance music to their hearts in its most watered-down, anodyne form (hello Pete Tong), Londoners Dirty Vegas have struck gold Stateside by making the blandest, most coffee table-friendly dreck imaginable. Sounding like it was bashed out with a car ad in mind (it was used by Mitsubishi in an American ad), 'Days Go By' is a charmless blob of 1999-model Vocoder effects, artless lyrics and the crumbs from Daft Punk's disco-squelch table. Yawn. ***(PL)***

DirtyVegas

ESSENTIAL NEW SINGLE



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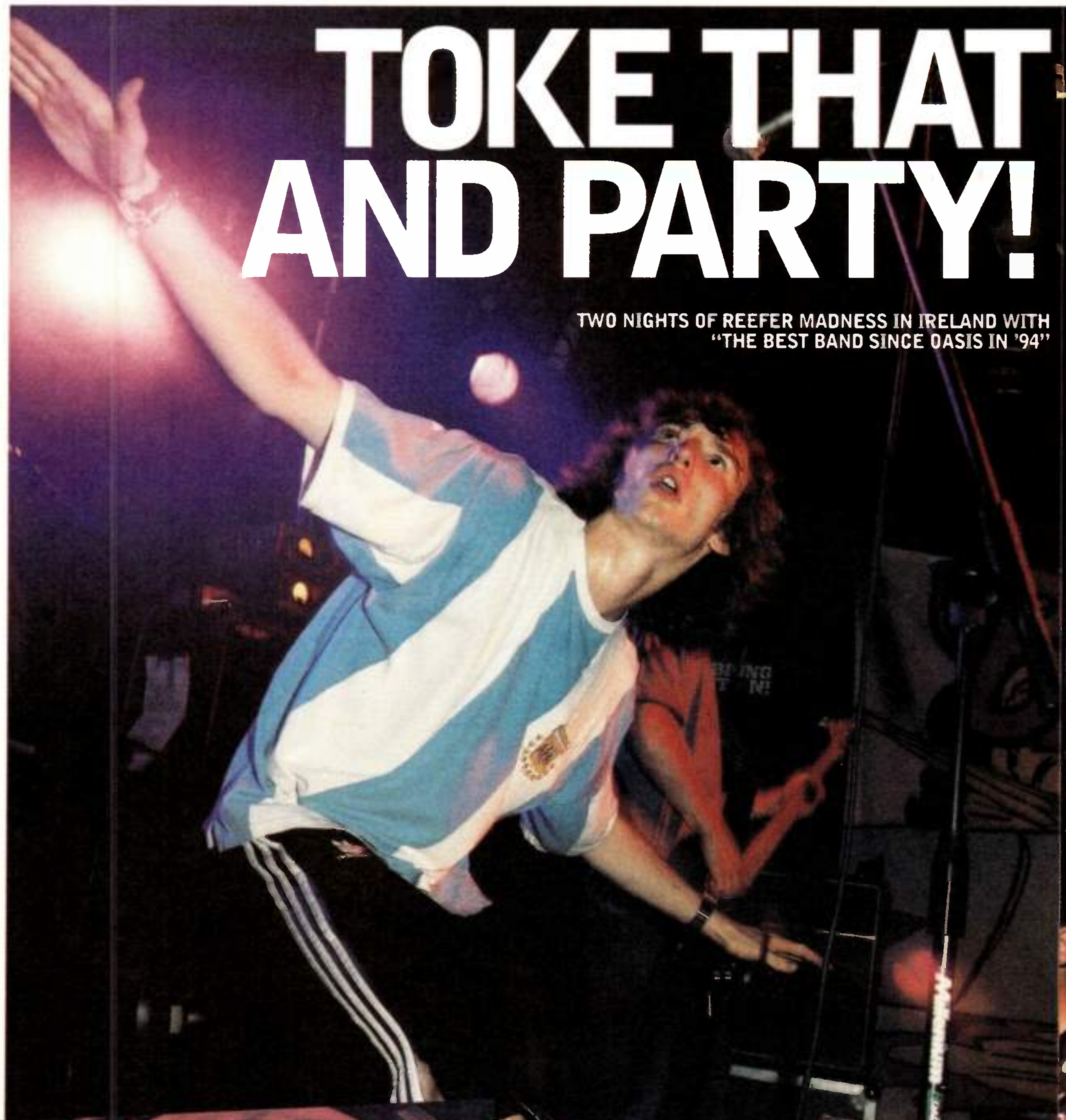
LIVE REVIEWS

Edited by Pat Long

TOKE THAT AND PARTY!

TWO NIGHTS OF REEFER MADNESS IN IRELAND WITH "THE BEST BAND SINCE OASIS IN '94"



The Music take off in Dublin

THE MUSIC

Dublin Temple Bar Music Centre/Belfast Limelight

In a cavernous room in the Temple Bar Centre, an arts centre in the middle of Dublin, The Music are winding up their mid-afternoon soundcheck. Wandering downstairs to the dressing room, bassist Stuart Coleman – in a scene that would outrage society's moral guardians – plops into a seat to roll a joint the size of a small canoe on a copy of the *Daily Mail*.

"Do we always skin up after soundcheck?" he snorts, pointing accusingly at guitarist Adam Nutter. "He'd skin up *during*, if he could."

The Music are on a roll. After their last nationwide jaunt – a double-header with The Coral – disintegrated when tousle-headed frontman Rob Harvey's throat infection turned his Robert Plant howl into an adolescent squeak, the band's ascent looked like it'd end before leaving the ground.

Recent shows, however, have been a triumph. The band enjoyed the Reading and Leeds festivals, playing a focused headline set to a crowd of their newest devotees.

"We were supposed to play at the same time as Guns N'Roses did the Main Stage," says Stuart. "But we'd finished before they came on."

"So we went and watched them from the top of a Big Wheel," chips in Rob. "It were great."

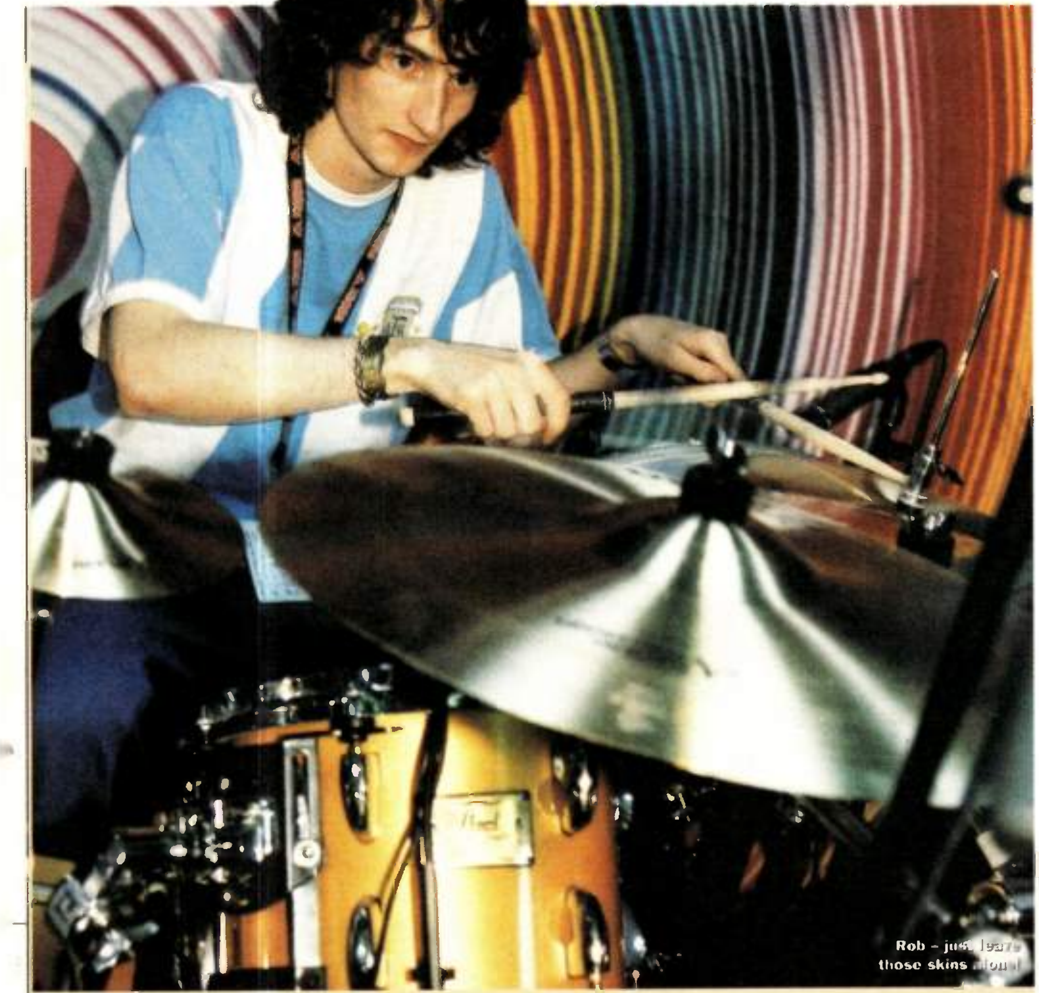
A couple of hours later, Temple Bar is heaving. A gaggle of Japanese fans are representative of The Music's success in the Far East: the band describe their performance at this year's Fuji Rock as "our best ever" and next year's show at a 2,000-capacity venue in Tokyo – five times the size of the venue they play tonight – sold out in under an hour.

"I love The Music," proffers a young Japanese girl named Keiko, shyly. "They are very danceable."

In front of a 40ft replica of the psychedelic concentric circles that adorn The Music's album cover, the four drive the statement home.

There's no sign of first-night jitters: Rob's voice holds firm through taxing numbers like 'The People' and 'The Dance', and up

WRH



Rob – just leave those skins alone!

the front, a sozzled Dublin mimics his limb-flailing dance.

After the gig, the band decamp backstage. The presence of Rob's proud parents means that cheeky spliff will have to wait but beers are cracked and the show is deemed a success. But why no encore? "What's the point?" blurts Rob, looking impish in a knitted beanie hat given to him by his girlfriend. "We've already given it everything."

Early afternoon in Belfast city centre. Round the corner from tonight's venue, the Limelight, The Music mosey about in a car park daubed with sectarian graffiti and play kick-ups with a deflating football before their appearance at the *NME* Bring It On night. Footie is the band's favourite time-waster, and as soon as the band find an patch of grass, drummer Phil Jordan demonstrates his ball-juggling skills and Rob embarks on a number of overhead kicks.

After a quick soundcheck – where Rob gets behind the drumkit and joins the guitar tech in a rendition of 'Rapper's Delight' – the band decide to kick back in the tourbus for a game of *Stuntman* on the PlayStation2.

At tonight's show, The Music really reach beyond. From the opening chord, the moshpit is a sweaty horde of bounding tracky tops. Rob, in Adidas shorts, dances like he's warming up next to the sub's bench. Between songs, the crowd chant "The Muuuuuusic! The Muuuuuusic!" like the band are returning heroes, not fresh hopes. The heartfelt 'Human' sees Rob strapping on a burgundy Gibson, while the swaggering 'The Truth Is No Words' sets the dancefloor alight. But there's more to come.

"Sing along as I walk it…" mutters Rob, as the band swing into 'Take The Long Road And Walk It'. There's a spine-tingling moment where the drums fall away, Adam wrings a shrieking Zep riff from his guitar, and Rob steps up onto the barrier to drawl the song's immortal hookline, a sea of hands reaching out for him as one, a chorus of voices shrieking back the words. At one point, Rob's voice cracks but he recovers well and the show ends with the glorious feeling that The Music's boundless self-belief in the power of sound as catharsis and celebration has hit home.

Post-show, the band are mobbed. For the first time, Rob is asked to sign a pair of breasts – "Of course I did!" he chirps – but before long, thick Belfast accents and public drunkenness drive a sober Rob, Stuart and Phil to the calm of the tourbus, to reflect on the way the band are represented in the media.

Sure, they smoke weed, but rumours that the band spent more on hash than on studio fees are dismissed as ridiculous.

"Did you know," begins Stuart, sarkily, "that our weed habit costs more than hiring this tourbus?"

WHAT'S ON THE MUSIC'S RIDER?

SALT
VINEGAR
SUPER-CRISPS

48 bottles of lager
2 bottles of good quality red wine
2 bottles of good quality white wine
8 two-litre bottles of still water
16 small bottles of water
Assorted soft drinks
Assorted fruit juices
Selection of sandwiches
Selection of crisps and snacks
Selection of chocolates
Clean towels
Tea and coffee-making facilities

In the venue, Belfast celebrates its new musical heroes. Cormac and Dermot, two royally-trollied Belfast teenagers, demand to be interviewed by *NME*.

"The Music are the best fucking band since Oasis in '94!" they bellow. "And they've written the best fucking album since 'Definitely Maybe'!"

The Music might not be willing icons, but Ireland has pulled them close to its sweaty chest, and it looks reluctant to let go.

Louis Pattison

THE EIGHTIES MATCHBOX B-LINE DISASTER

London Camden Monarch

Outside, crowds of snotty-nosed street urchins peer through the tinted windows of a Bugsy Malone-style 1948 Humber Pullman limousine painted with flame effects and skulls. Inside, a singer, unable to actually get off the stage for his traditional bar-clamber, is on his belly on top of the speaker stack doing breast-stroke and pretending to fly like Bananaman. Hey hey, The Eighties Matchbox B-Line Disaster are in town, stopping traffic and hearts in equal measure, watching the Matchbox Mania virus spread like raging wildfire. And if they get to have intercourse with your mum while they're at it, that's a bonus.

Make no mistake, TEMBD are by far the best new band in Britain today. Touting the frankly *incredible* ten-tracks-in-25-minutes Debut Album Of The Year in 'Horse Of The Dog', they're digging up the raw roots of dark-soul riot rock and smearing the dirt across their cheeks as warpaint. The likes of 'Celebrate Your Mother' and new track 'Psychosis Safari' (gunning to be the first song to get the line *"My mind's in a furry cup"* on *Top Of The Pops*) have awoken MTV and the nation to the brittle and barbaric tunefulness roaring at the core of these Mohican'd maniacs.

From the tribal deathabilly barrage of 'Chicken' to Guy McKnight's dying orc howls on 'Fish Fingers', TEMBD are simply an intoxicating planet of sound – a raw and untamed yowl of primal rock bloodlust. It's time to lock up your mothers.

Mark Beaumont

MEDIUM 21

London Highbury Garage

If Dr Frankenstein were to design a band, they'd sound like Northampton's Medium 21. For starters, they have their own lumbering automaton in the shape of huge frontman John Clough – a man who jerks and spasms through every song and yelps near-hysterically like a mutant cross between Jack White and Simon Le Bon.

And then there's the music, a laboratory experiment in taking just the right amounts from familiar sources and fusing them into something unique. Like Doves, they're fond of Simple Minds-style twinkly '80s synth noises, meaning that for every grungy minor chord verse there's an epic chorus that A-ha would be proud of. It's occasionally like watching a Europop approximation of alternative music, and if that sounds a mite uncool, remember the last people to unleash such brilliant madness were The Cooper Temple Clause and it hasn't done *them* any harm at all.

Fortified with keyboard squelches, pregnant pauses and even housey breakdowns, songs like 'Catalyst' and 'Tossing A Coin' use every trick in the book to grab attention, while future single 'Acting Like A Mirror' seemingly utilises a rusty Stylophone for its demented but timely punk-funk assault. Looks like they've created a monster, alright.

Martin Horsfield

MURDERDOLLS

London Highbury Garage

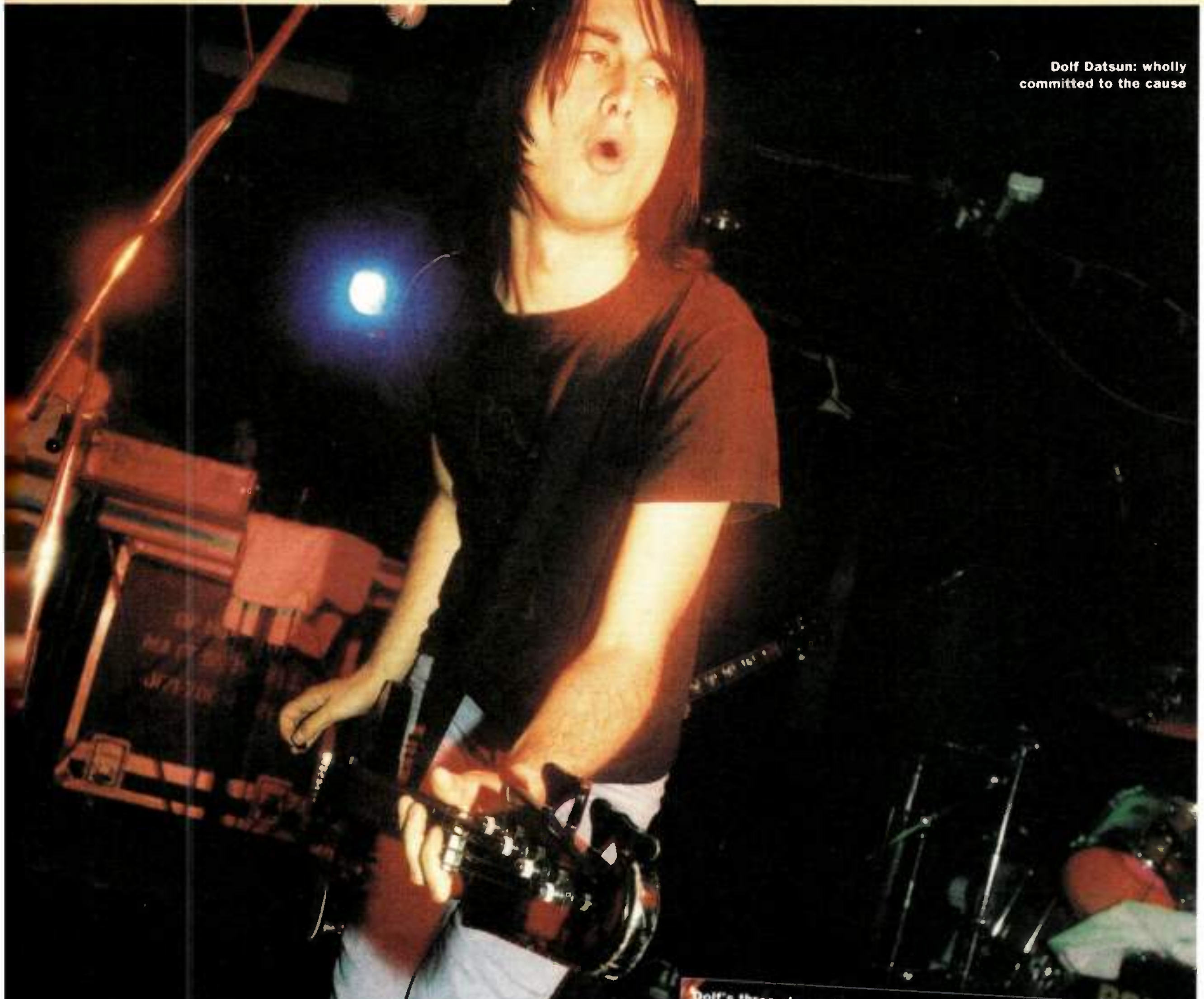
In the old days, being a goth was a pretty duff leisure option. You had to hang around in parks drinking snakebite and black and looking glum, while the only bands you were allowed to listen to were called things like Fields Of The Nephilim or Sex Gang Children. It was rubbish.

How things've changed. Now nu-goths drink each other's blood and still get home in time for *Jackass*. Instead of being all dour and gloomy, nu-goth is spiky, funny and glam. The Murderdolls are doing an excellent job of becoming the genre's new poster children. There's dry ice everywhere and they're all wearing black lipstick but they jump up and down while singer Wednesday 13 sings about grave robbing ('Grave Robbing USA'), killing movie stars ('Dead In Hollywood') and slitting his wrists (er… 'Slit My Wrist'). It's fun in the same way that torturing spiders and scaring your little brother by pretending to be dead is fun.

Slipknot's drummer Joey Jordison is the band's guitarist and tonight he's dressed in a school uniform and helping Wednesday sing the Murderdolls' best song. It's called 'Motherf——er I Don't Care' and it's all about hating everyone and killing the world. But joking, obviously. Excellent!

Andy Capper

Touch me I'm sick! Slipknot drummer/Murderdolls guitarist Joey Jordison meets his fans



Dolf Datsun: wholly committed to the cause

WE'RE IN LOVE!

THE MOST EXCITING LIVE BAND ON THE PLANET CONQUER THE CAPITAL

THE DATSUNS
London Camden Underworld

Man alive. *NME* hasn't *ever* set eyes on anything as freakin' ridiculous, genetically brilliant or downright sexy as kick-ass Kiwis The Datsuns. But let's take a step back. Alongside The Vines, The Datsuns are riding shotgun at the vanguard of the brilliantly exciting new wave of Antipodean rock'n'roll: after years of Anglo-American hegemony, there's something emerging blinking into the limelight from down under. Bands like The Vines and The Sleepy Jackson, Jet and The Casanovas. For the latter we'll have to wait. For New Zealand's Datsuns – their time is now.

Collectively Dolf Datsun, Matt Datsun, Christian Datsun and Phil Datsun combine to form a senses-splintering, wiry-skeletoned, tight-T-shirted, lank-haired rock'n'roll machine. Watch them and you'll see a band wholly committed to their cause. How else to explain all this resplendent pouting and pointing? Or how their guitars defy gravity to spend half their time at 90-degree angles? Or the frantic drum solos? Or the historically-maligned foot-on-monitor manoeuvre? Or when head Datsun Dolf cheekily declares, "You put a little bruise on my heart, London," after a particularly raucous 'Little Bruise'?

And yes, much of what The Datsuns do is tongue in cheek. Still, passion rules here, not panto or pastiche. Spontaneity *does* rear its head in the performance – guitarist Christian wanders into the masses, guitar and all. Elvis lookalikes clamber onstage and declare the band, "the new kings of rock'n'roll".

At the centre of all these hi-jinks is frontman Dolf. It helps that he has hair blacker than an oil spill, eyes wider than a Furby and an onstage zest that will one day set *Top Of The Pops* on fire. Look no further than the crotch-liberating supertrash of 'Super Gyration' or the glitterball stomp of 'Harmonic Generator' for proof that they're on a crash course with the mainstream. Tonight, *NME* especially marvels at how 'Lady' threatens to segue into a cover of Aerosmith's 'Dude Looks Like A Lady' at every turn. It's part '70s cop-show, part commercial radio drive time, but all thrilling.

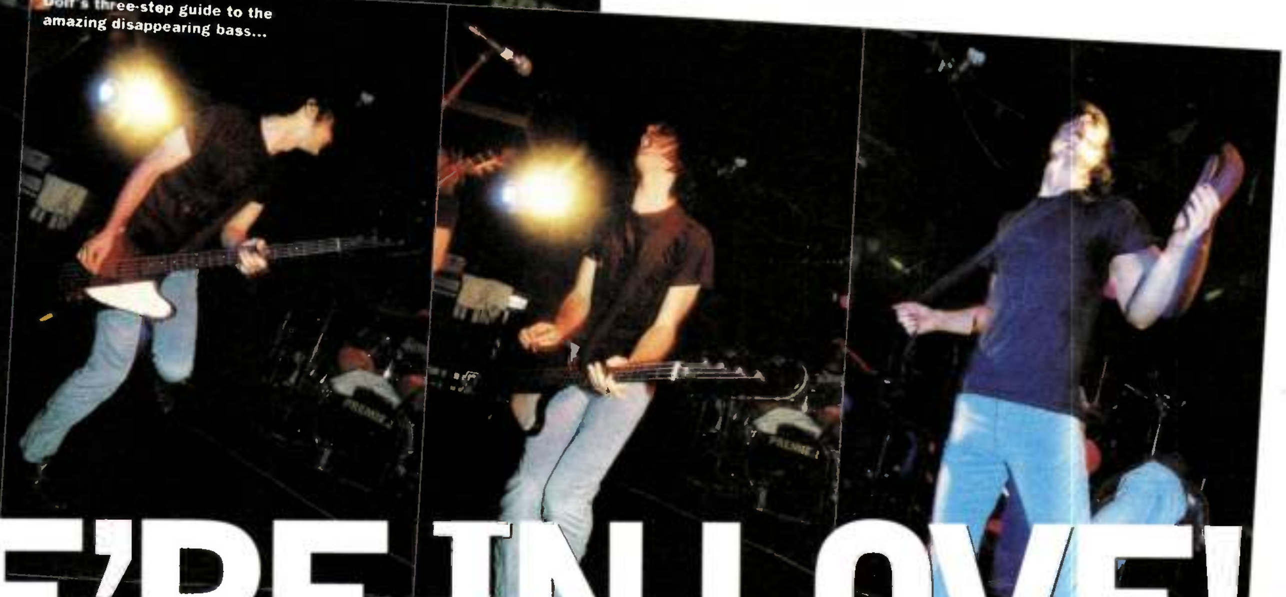
Tracks such as crowd favourite 'Motherf——er From Hell' are wholly accessible heavy metal, while their cover of '70s power-pop clowns Cheap Trick's 'Goodnight Now' and set highlight 'In Love' (where they're joined by Von Bondie vixens Carrie and Marcie) make the middle-of-the-road seem like the most dangerous place on earth.

Tonight, The Datsuns have been catapulted to the front of the Class Of 2002.

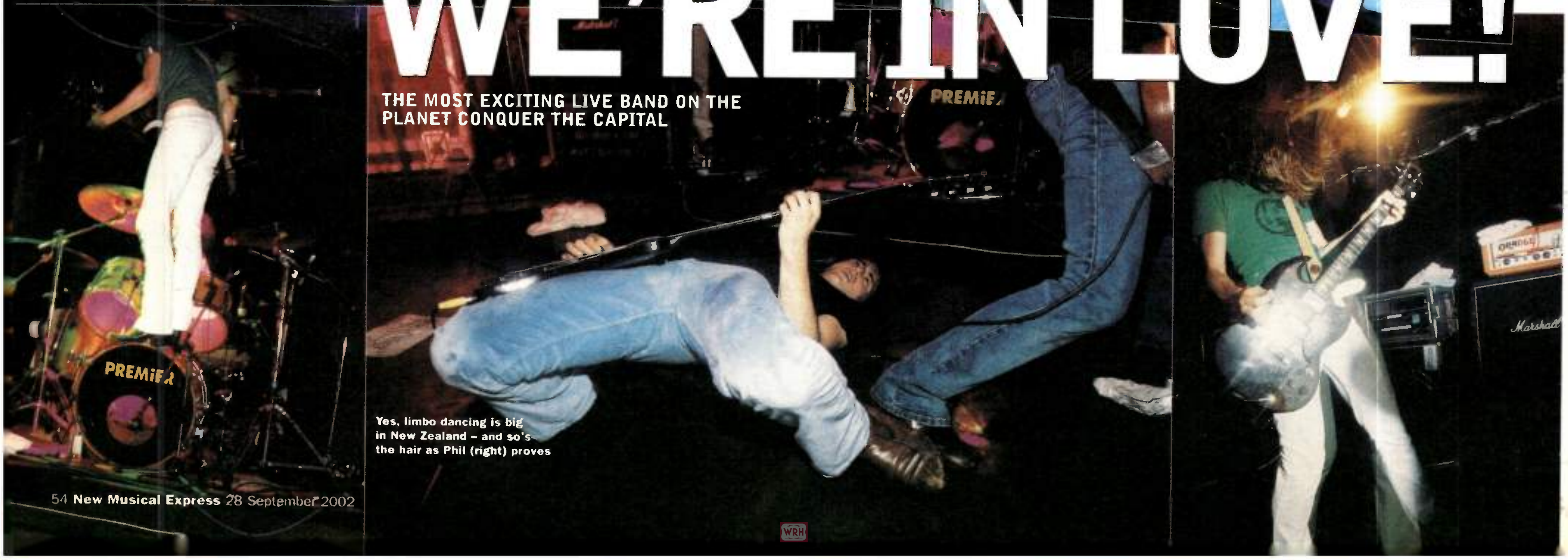
Swot up on them.

Imran Ahmed

PHOTOGRAPHY: ANDY WILLSHER



Dolf's three-step guide to the amazing disappearing bass...



Yes, limbo dancing is big in New Zealand – and so's the hair as Phil (right) proves

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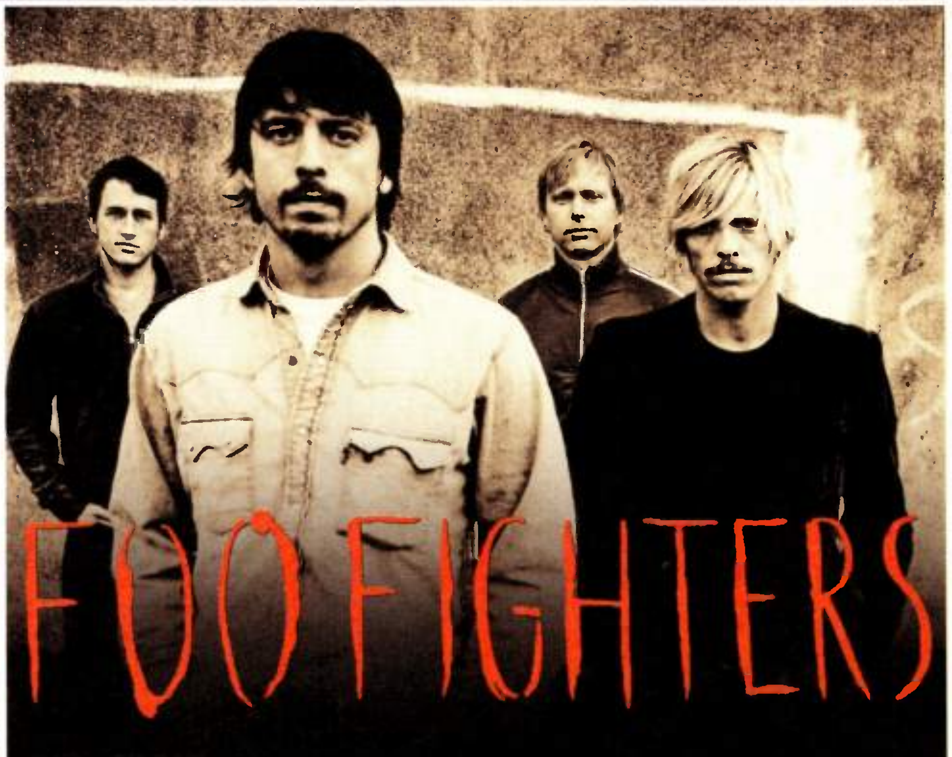

FOO FIGHTERS

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Richard Ashcroft

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MONDAY 11 NOVEMBER
BLACKBURN KING GEORGE'S HALL
01772 654 000
SUNDAY 17 NOVEMBER
SOUTHAMPTON GUILDHALL
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TUESDAY 19 NOVEMBER
WOLVERHAMPTON CIVIC CENTRE
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WEDNESDAY 20 NOVEMBER
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1st MIDDLESBROUGH TOWN HALL
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2nd BLACKBURN KING GEORGE HALL
01254 582 582
3rd WOLVERHAMPTON CIVIC HALL
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WEDNESDAY 04 DECEMBER
BRISTOL ACADEMY
0870 771 2000
FRIDAY 06 DECEMBER (9PM-1AM)
GLASGOW BARROWLANDS
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THURSDAY 12 &
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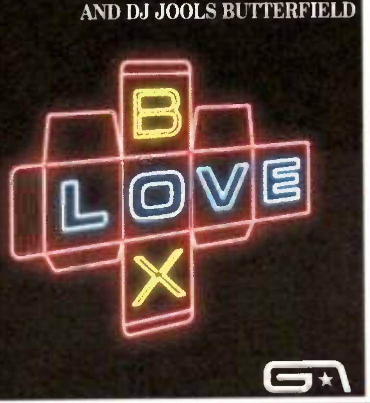

SJM Concerts & DF Concerts by arrangement with ITB present

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Sun	24	Northumbria Uni	0191 261 2606, 0191 263 5000
Mon	25	Leeds University	0113 244 4600
Wed	27	Sheffield Octagon	0114 222 8777, 0114 251 7000
Thu	28	Birmingham Academy	0870 771 2000
Fri	29	Manchester Apollo	0161 242 2560, 0161 832 1111

December

Mon	02	Cardiff Uni Great Hall	029 2078 1481
Tue	03	Bristol Academy	0870 771 2000
Wed	04	Nottingham Rock City	0115 958 8484
Fri	06	Norwich UEA	01603 508 050
Sat	07	Cambridge Corn Exchange	01223 357 851
Mon	09	Portsmouth Guildhall	023 9282 4355
Tue	10	Lond[illegible]ton Academy	

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21	BRISTOL ACADEMY	0870 771 2000
22	PORTSMOUTH PYRAMID CENTRE	023 9235 8608
	EXTRA DATE ADDED DUE TO PUBLIC DEMAND	
25	LONDON FORUM	020 7344 4444/020 7403 3331
27	LANCASTER UNIVERSITY	01772 654000

NOVEMBER 2002

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06	NORWICH UEA*	01603 508 050
08	LEICESTER DE MONTFORD UNIVERSITY*	0115 912 9000
09	SHEFFIELD UNIVERSITY*	0114 222 8777
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NME 5.0

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14th	**Manchester** University	0161 832 1111
15th	**Leeds** Metropolitan University	0113 244 4600
16th	**Bristol** Academy	0870 771 2000
17th	**Brighton** Concorde 2	01273 772 770
19th	**London** Hackney Ocean	020 7314 2800 / 020 7734 8932 EXTRA DATE JUST ADDED
22nd	**London** ULU	020 7734 8932 / 020 7403 3331

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6th	Lancaster Sugarhouse	0115 912 9000
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11th	Leicester DeMontfort University	0115 912 9000
12th	Bristol University	0117 929 9008
14th	Exeter University Lemon Grove	01392 425 309
15th	Brighton Concorde 2	01273 772 770
17th	Wolverhampton Wulfrun	01902 552 121
18th	Liverpool University	0151 256 5555

24hr cc hotline: 0871 2200 260 or buy online: www.gigsandtours.com
New single 'Dreaming Of You' out 7th October from the debut album 'The Coral'
www.thecoral.co.uk *Please see web-site for details

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minuteman

plus guests

SEPTEMBER

Thu 26	**SHEFFIELD** University	0114 251 7000

OCTOBER

Wed 02	**READING** Fez	0871 2200 260
Thu 03	**BRIGHTON** Pressure Point	01273 325 440
Sat 05	**TUNBRIDGE WELLS** Forum	01892 530 411
Sun 06	**COLCHESTER** Arts Centre	0871 2200 260
Mon07	**NOTTINGHAM** Social	0115 912 9000
Tue 08	**NORTHAMPTON** Soundhaus	01604 250 898
Thu 10	**LONDON** Metro Club	020 7403 3331 020 7734 8932

24hr cc hotline 0871 2200 260 buy online at www.gigsandtours.com
The Album RESIGNED TO LIFE out now
www.minutemanmusic.com
An SJM Concerts production by arrangement with Primary Talent

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SJM Concerts by arrangement with ITB present

The Crescent.

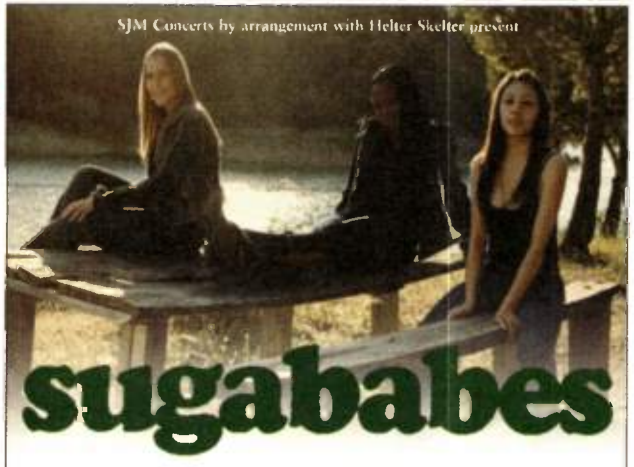
plus guests BIG SUR* & budapest*

October 2002

Wed 2 **Liverpool Picket*** 0151 256 5555
Fri 4 **Cardiff Barfly*** 0870 907 0999
Sat 5 **Bath Moles*** 01225 404 445
Sun 6 **Southampton Joiners*** 023 8022 5612
Tue 8 **London Cargo**** 020 7403 3331, 020 7734 8932
Wed 9 **Wolverhampton Little Civic*** 01902 552 121
Thu 10 **Newcastle Uni*** 0191 261 2606, 0191 263 5000

Tickets £6adv. except London £7.50adv. (subject to booking fee)
24hr cc hotline: 0871 2200 260 or online: www.gigsandtours.com
The Crescent's self-titled debut album released on 30th September 2002, on Hut Records www.the-crescent.com
www.bigsur.co.uk www.budapest.uk.com

SJM Concerts by arrangement with Helter Skelter present



sugababes

Tuesday 12 November

LONDON SCALA

020 7403 3331
Tickets £10adv. (subject to booking fee)
24hr cc hotline: **0871 2200 260** or buy online: **www.gigsandtours.com**
NME ticketline: 08701 663 663 www.nmetickets.com
Album 'ANGELS WITH DIRTY FACES' is out now

SAINT ETIENNE

Friday 4th October
GLASGOW COTIER THEATRE
0870 903 3444

Saturday 5th October
DUBLIN OLYMPIA
www.ticketmaster.ie

Sunday 6th October
MANCHESTER RITZ
0161 832 1111

Monday 7th October
LEEDS CITY VARIETIES
0113 243 0808

Wednesday 9th October
BRIGHTON CONCORDE
01273 772 770

Thursday 10th October
LONDON ROYAL FESTIVAL HALL
020 7960 4242 020 7734 8932
£13 50 except Lond £16adv (stbf)
An SJM Concerts presentation

plus special guests (except Dublin)
BROADCAST

Single 'ACTION' out now
Album 'FINISTERRE' out 30th september

[illegible] & SJM Concerts present

aim.

october

wed 16	derby old institute	01332 381 770
thu 17	london scala	020 7734 8932
fri 18	bristol anson rooms in association with blowpop	0117 929 9008
sat 19	edinburgh liquid rooms	0141 339 8383
sun 20	manchester ritz	0161 832 1111 / 0161 237 1181

Tickets £10adv. (subject to booking fee) 24hr cc hotline: 0871 2200 260 or buy online: www.gigsandtours.com
www.grandcentralrecords.co.uk www.aim-hinterland.com
Album: Hinterland out now on Grand Central. Single: 'Girl who Fell through the Ice' feat Kate Rogers - out 21st October

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SJM Concerts present

oceansize

plus guests **appliance** (8th-19th)

October

8	Reading University	0118 986 0222
9	Bournemouth University	0871 2200 260
10	Milton Keynes Zak s	0871 2200 260
11	Hull Adelphi	0871 2200 260
14	Glasgow King Tut s	0871 2200 260
15	Aberdeen Lava	01224 648 000
16	Doncaster Leopard	0871 2200 260
17	Peterborough Park	0871 2200 260
19	Manchester Roadhouse	0161 832 1111
20	Sheffield Barfly	0870 907 0999
21	Liverpool University	0151 256 5555
23	Cardiff Barfly	0870 907 0999
24	London Water Rats	020 7403 3331
25	Aldershot West End Centre	0871 2200 260
26	Oxford Bullingdon Arms	0871 2200 260
28	Wolverhampton Little Civic	01902 552 121
30	Leicester Sumo	0871 2200 260
31	Northampton Soundhaus	01604 250 898

November

1	Bristol Louisiana	0117 929 9008

24hr cc hotline: 0871 2200 260
online: www.gigsandtours.com
'Relapse EP' - out Oct 21 (CD/10")
www.sizeofanocean.com

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king adora

OCTOBER

THU	31	NORWICH ARTS CENTRE	01603 660 352

NOVEMBER

FRI	01	OXFORD ZODIAC	01865 420 042
SAT	02	NOTTINGHAM ROCK CITY	0115 941 2544
SUN	03	SHEFFIELD BARFLY	0114 220 3618
TUE	05	GLASGOW KING TUTS	0141 332 4400
WED	06	ABERDEEN LAVA	01224 648 000
THU	07	MANCHESTER UNIVERSITY	0161 832 1111
SAT	09	LIVERPOOL UNIVERSITY	0151 256 5555
SUN	10	PORTSMOUTH WEDGEWOOD ROOMS	023 9286 3911
MON	11	LEICESTER CHARLOTTE	0116 255 3956
TUE	12	CAMBRIDGE BOAT RACE	01223 508 533
THU	14	BIRMINGHAM ACADEMY 2	0870 771 2000
FRI	15	LONDON MARQUEE	020 7734 8932 / 020 7344 4040

24HR CC HOTLINE 0871 2200 260 OR BUY ONLINE AT WWW.GIGSANDTOURS.COM
WWW.KINGADORA.COM

SJM Concerts by arrangement with ITB presents

theshining

September

Sat	21st	SHEFFIELD LEADMILL	0845 300 4050

October

Wed	2nd	LIVERPOOL MASQUE	0151 256 5555
Thu	3rd	GLASGOW GARAGE CPL Present	0870 220 1116
Sat	5th	BIRMINGHAM ACADEMY BA2	0870 771 2000
Sun	6th	STOKE SUGARMILL	0115 912 9000
Tue	8th	LEEDS COCKPIT	0113 245 5570
Wed	9th	MANCHESTER UNIVERSITY	0161 832 1111
Thu	10th	LONDON MEAN FIDDLER	020 7734 8932, 020 7344 0044

Tickets £7adv. Except London £8adv. (subject to booking fee)
24hr cc hotline: 0871 2200 260 or online: www.gigsandtours.com
The debut album 'True Skies' out now www.theshiningarehere.com

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SJM Concerts & Metroplis Music by arrangement with ITB present

Vendetta Red

plus guests **SPAIN** (all dates) & **little hell** (London Only)

October

05	CAMBER SANDS KERRANG WEEKENDER	
06	WOLVES LITTLE CIVIC	01902 552 121
07	MANCHESTER ROADHOUSE	0161 832 1111
	OF Concerts	
09	GLASGOW KING TUTS	0870 169 0100
10	LEEDS COCKPIT	0113 245 5570
11	LONDON UNDERWORLD	020 7734 8932, 020 7403 3331
12	SOUTHAMPTON JOINERS	023 8022 5612
14	CARDIFF BARFLY	0870 907 0999

Tickets £6adv. except London £7.50adv. (subject to booking fee)
24hr cc hotline 0871 2200 260
or online www.gigsandtours.com
New EP 'Cut Your Noose' out now
www.vendettared.com

24hr cc hotline 0871 2200 260 www.gigsandtours.com - exclusive live announcements and priority booking

WRH

SJM Concerts presents

SJM CONCERTS, METROPOLIS MUSIC AND DF CONCERTS BY ARRANGEMENT WITH 13 ARTISTS PRESENT

suede

Plus special guest GEMMA HAYES

October
30 Glasgow Barrowlands 0870 169 0100
31 Aberdeen Music Hall 0870 169 0100
November
2 Liverpool Royal Court 0151 709 4321
3 Manchester Academy 0161 832 1111/0161 237 5554
4 Leeds University 01132 455 570
6 Newcastle Northumbria University 0191 233 0444/0191 261 2606
7 Birmingham Academy 0870 771 2000
8 Norwich UEA 0115 912 9000
10 Bristol Academy 0870 771 2000
11 Cambridge Corn Exchange 01223 357 851
12 Southampton Guildhall 023 8063 2601
14 Lon SOLD OUT pherd's Bush Empire
15 Lon SOLD OUT pherd's Bush Empire
16 Lon SOLD OUT pherd's Bush Empire

24hr credit card hotline 0871 220 0260
or buy online at www.gigsandtours.com
New album "A New Morning"
out in September 30th

www.sueda.net

SJM Concerts by arrangement with The Agency presents

IDLEWILD

the remote part
PLUS SPECIAL GUESTS

THURSDAY 5 DECEMBER
SHEFFIELD OCTAGON
0114 279 9779 - 0114 251 7000

FRIDAY 6 DECEMBER
BIRMINGHAM ACADEMY
0870 771 2000

SATURDAY 7 DECEMBER
LEEDS UNIVERSITY
0113 244 4600 - 0113 244 6677

MONDAY 9 DECEMBER
LONDON
BRIXTON ACADEMY
0870 771 2000 - 020 7734 8932
020 7403 3331

TUESDAY 10 DECEMBER
BRISTOL ACADEMY
0870 771 2000

Rock City present
WEDNESDAY 11 DECEMBER
NOTTINGHAM
ROCK CITY
0115 958 8484 - 0115 912 9000

PVC present
THURSDAY 12 DECEMBER
SOUTHAMPTON
GUILDHALL
023 8063 2801

SATURDAY 14 DECEMBER
CAMBRIDGE
CORN EXCHANGE
01223 357 851

SUNDAY 15 DECEMBER
MANCHESTER
ACADEMY
0161 832 1111 - 0161 237 5554

DF Concerts present
MONDAY 16 DECEMBER
GLASGOW
BARROWLANDS
0870 169 0100

DF Concerts present
TUESDAY 17 DECEMBER
EDINBURGH
CORN EXCHANGE
0870 169 0100

All Tickets £12.50 adv Except London £14.00 adv (subject to booking fee) 24 Hour Credit Card Hotline 0871 2200 260 or buy online www.gigsandtours.com
'Live in a Hiding Place' released 21st October from the album **'The Remote Part'** on Parlophone www.idlewild.co.uk

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SJM Concerts by arrangement with 13 Artists present

SUPERGRASS

THE LIBERTINES (EXCEPT 30TH) & ROCKET SCIENCE

OCTOBER 2002
15TH NOTTINGHAM ROCK CITY 0115 941 2544
16TH NEWCASTLE NORTHUMBRIA UNI 0191 261 2606, 0191 263 5000
Regular Music present
17TH GLASGOW BARROWLANDS 0870 903 3444
18TH LEEDS UNIVERSITY 0113 244 4600
20TH MANCHESTER ACADEMY 0161 832 1111
21ST BIRMINGHAM ACADEMY 0870 771 2000
22ND BRISTOL ACADEMY 0870 771 2000
24TH SOUTHAMPTON GUILDHALL 023 8063 2601
25TH CARDIFF UNIVERSITY 029 2078 1481
27TH CAMBRIDGE CORN EXCHANGE 01223 357 851
28TH EXTRA DATE ADDED DUE TO OVERWHELMING PUBLIC DEMAND
SOLD OUT SOLD OUT LONDON SHEPHERDS BUSH EMPIRE 0870 771 2000, 020 7734 8932, 020 7403 3331, 020 7344 0044

TICKETS £15ADV. EXCEPT LONDON £17.50ADV. (SUBJECT TO BOOKING FEE)
24HR CC HOTLINE: 0871 2200 260 OR BUY ONLINE: WWW.GIGSANDTOURS.COM
NEW SINGLE "GRACE" OUT NOW
NEW ALBUM "LIFE ON OTHER PLANETS" OUT 30.9.02
WWW.SUPERGRASS.COM

SJM Concerts, Metropolis Music present

doves

november
mon 18 **northumbria** university 0191 261 2606 / 0191 233 0444
DF Concerts present
tue 19 **glasgow** barrowlands 0870 169 0100
thur 21 **sheffield** octagon 0114 222 8777 / 0114 279 7997
sat 23 **liverpool** university 0151 256 5555
sun 24 **leeds** university 0113 244 4600
mon 25 **birmingham** academy 0870 771 2000
wed 27 **bristol** academy 0870 771 2000
thu 28 **southamton** guildhall 023 8063 2601
fri 29 **exeter** university 01392 425 309
december
sun 01 **norwich** uea 01603 508 050
extra date added
tue 03 **london** brixton academy 0870 771 2000
thu 05 **cambridge** corn exchange 01223 357 821
fri 06 **cardiff** university 029 2078 1481
extra date added
sun 08 **manchester** apollo 0161 242 2560, 0161 832 1111

Tickets £14adv. except Mcr £15adv. Lon £16adv. (subject to booking fee)
24hr cc hotline: 0871 2200 260 buy online: www.gigsandtours.com
New single 'Caught By The River' out 14/10/02 taken from 'The Last Broadcast' - the number 1 album out now. www.doves.net

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SJM Concerts, Metropolis Music & Clear Channel by arrangement with Coda Agency present

KOSHEEN

PLUS GUESTS
starecase

October 2002
Tue 15 PORTSMOUTH PYRAMID 023 9235 8608
Wed 16 BIRMINGHAM ACADEMY 0870 771 2000
Thu 17 NOTTINGHAM ROCK CITY 0115 941 2544
Sat 19 SHEFFIELD UNIVERSITY 0114 222 8777
PCL Concerts present
Sun 20 GLASGOW QMU 08700 600 100
Mon 21 NORWICH UEA 01603 505 401
Wed 23 BRISTOL ACADEMY 0870 771 2000
Thu 24 MANCHESTER ACADEMY 0161 832 1111 / 0161 237 5554
Fri 25 BRIXTON ACADEMY 8PM-1AM 0870 771 2000 / 020 7403 3331 / 020 7734 8932

Tickets £12 adv / £14.00 adv London (subject to booking fee)
24hr cc hotline 0871 2200 260 or buy online @ www.gigsandtours.com
Debut album Resist out now featuring the singles Hide-U, Catch, Hungry and Harder. www.kosheen.com

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SJM Concerts by arrangement with ITB present

PRIMAL SCREAM

plus very special guests **BLACK REBEL MOTORCYCLE CLUB** BRIXTON SATURDAY ONLY!

DECEMBER 2002
FRIDAY 6
SATURDAY 7 LONDON BRIXTON ACADEMY* 0870 771 2000 / 020 7403 3331 / 020 7734 8932 / 020 7344 0044
MONDAY 9 LIVERPOOL ROYAL COURT 0151 709 4321 / 0151 256 5555
TUESDAY 10 BIRMINGHAM ACADEMY 0870 534 4444
THURSDAY 12 SHEFFIELD OCTAGON 0114 222 8777 / 0114 251 7000
FRIDAY 13 MANCHESTER ACADEMY 0161 832 1111 / 0161 237 5554
MONDAY 16 EDINBURGH CORN EXCHANGE Regular Music present 0870 9033 444
TUESDAY 17 GLASGOW BARROWLANDS Regular Music present 0870 9033 444

Tickets £17.50adv. except London £20adv. Friday & £25adv. Saturday (subject to booking fee)
24hr cc hotline: 0871 2200 260 or buy online: www.gigsandtours.com * Friday 7pm–11pm & Saturday 9pm–3am
New LP EVIL HEAT featuring the single MISS LUCIFER out now on Columbia www.primalscream.org

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SJM Concerts by arrangement with ITB present

DJ SHADOW

OCTOBER 2002
17th **Birmingham Academy** 0870 771 2000
EXTRA DATE ADDED
~~18th~~ 19th **Brixton Academy** 0870 771 2000
plus additional special guests: 2manydjs (Soulwax)
21st **Oxford Brookes Uni** 01865 741 1111
22nd **Norwich UEA** 01603 508 050
23rd **Leeds University** 0113 244 4600
EXTRA DATE JUST ADDED
24th **Liverpool University** 0151 256 5555
26th **Manchester Academy** 0161 832 1111
DF Concerts
28th **Glasgow Barrowlands** 0870 169 0100

Plus special guests: Fingathing, Beans (Anti Pop Consortium) & Rjd2*
* Rjd2 not appearing at Birmingham, Brixton & Oxford

Tickets £16adv. / London £18.50 (sub to bkg fee) Doors, 8pm-1am except Brixton 9pm-2am & Oxford 7pm-11pm & Leeds 7pm-12am
24hr cc hotline: 0871 2200 260 buy online: www.gigsandtours.com
The new album 'The Private Press' out now. The new single 'Six Days' out 14th October www.djshadow.com

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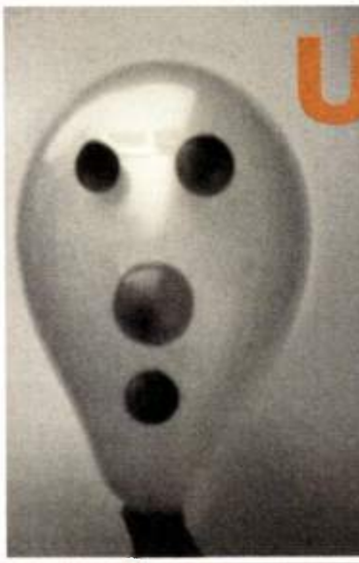
SJM Concerts & DF Concerts by arrangement with Primary Talent present

Underworld,



plus special guests Futureshock & Darren Price (DJ)

Fri 01 Nov Brixto SOLD OUT ademy
Tickets £18.50adv. Doors 8pm-1am. 0870 771 2000, 020 7734 8932
Sat 02 Nov Brixton Academy
Tickets £19.50adv. Doors 9pm-3am. 0870 771 2000, 020 7734 8932
Mon 11 Nov Bristol Academy
Tickets £16adv. Doors 7pm-12am. 0870 771 2000
Tue 12 Nov Sheffield Octagon
Tickets £16adv. Doors 7pm-12am. 0114 222 8777
Thu 14 Nov Glasgow Barrowlands
Tickets £16adv. Doors 8pm-1am. 0870 169 0100
Fri 15 Nov Manchester Apollo
Tickets £17.50adv. Doors 8pm-1am. 0161 242 2560, 0161 832 1111
EXTRA DATE JUST ADDED
Sat 16 Nov Gatecrasher 4 @ Birmingham NEC
Plus 3 Arenas from Gatecrasher, Bugged Out & Tidy Trax. Tickets £34adv. 9pm-6am. 0115 912 9000

All tickets subject to booking fee. 24hr cc hotline: 0871 2200 260 Buy online www.gigsandtours.com
The album 'A Hundred Days Off' is available 16 Sept on JBO records www.underworld-jbo.com

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24hr cc hotline 0871 2200 260 www.gigsandtours.com - exclusive live announcements and priority booking

Metropolis Music presents

Metropolis Music, SJM Concerts and DF Concerts by arrangement with Helter Skelter present

ALABAMA 3

plus special guests

NOVEMBER

01	**BRISTOL** Anson Rooms	0870 44 44 400
02	**OXFORD** Zodiac	01865 420 042
03	**BRIGHTON** Concorde	01865 420 042
04	**PORTSMOUTH** Wedgwood Rooms	02392 863 911
05	**SOUTHAMPTON** Brook	0115 912 9000
07	**NORWICH** Waterfront	01603 508050
08	**YORK** Fibbers	01904 651250
09	**MIDDLESBROUGH** Empire	01642 247755
10	**LEICESTER** Charlotte	0116 255 3956
11	**CAMBRIDGE** Junction	01223 511511
12	**BIRMINGHAM** Academy 2	0870 771 2000
13	**STOKE** Sugarmill	0115 912 9000
15	**LEEDS** Cockpit	0113 244 1573
16	**SHEFFIELD** Leadmill	0845 300 4050
18	**MACCLESFIELD** Cuban Knights	01625 669944
19	**MANCHESTER** University	0161 832 1111
20	**LIVERPOOL** Stanley Theatre	0151 256 5555
27	**EDINBURGH** Liquid Room	0141 339 8383
28	**GLASGOW** QMU	0131 220 3234
29	**ABERDEEN** Lemon Tree	01224 642 230

DECEMBER

01	**LONDON** Astoria	020 7287 0932, 020 7734 8932, 020 7344 4040 020 7403 3331 plus usual agents

All tickets subject to booking fee.
Buy online www.gigsandtours.com

New album 'Power In The Blood out October 21st'
www.alabama3.co.uk

Metropolis Music, DF Concerts and SJM Concerts by arrangement with Helter Skelter present

Teenage Fanclub

plus guests

NOVEMBER

17	MIDDLESBROUGH TOWN HALL	01642 358087
18	LIVERPOOL STANLEY THEATRE	0151 256 5555
19	LEEDS METROPOLITAN UNIVERSITY	0113 244 4600
20	MANCHESTER UNIVERSITY	0161 832 1111
21	STOKE SUGARMILL	0115 912 9000
23	SHEFFIELD LEADMILL	0845 300 4050
24	NORTHAMPTON ROADMENDERS	01604 604603
25	PORTSMOUTH WEDGWOOD ROOMS	02392 863 911
27	NORWICH WATERFRONT	01603 508050
28	OXFORD BROOKES UNIVERSITY	0115 912 9000
29	BRISTOL ANSON ROOMS	0870 44 44 400

DECEMBER

01	BIRMINGHAM ACADEMY 2	0870 771 2000
02	CAMBRIDGE JUNCTION	01223 511511
03	LONDON ASTORIA	020 7344 4040, 020 7287 0932, 020 7734 8932, 020 7344 4040 plus usual agents
06	EDINBURGH LIQUID ROOM	0870 1690100
07	ABERDEEN LEMON TREE	0870 1690100
08	GLASGOW BARROWLAND	0870 1690100

All tickets subject to booking fee. Buy online: www.gigsandtours.com
All tickets £10 except Portsmouth £10.50 and Scotland/London £12
'Four thousand seven hundred and sixty six seconds: a short cut to Teenage Fanclub' released November 11th

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Metropolis Music, SJM Concerts and CPL by arrangement with Primary Talent International present

pitchshifter

PLUS **[taproot]** (24TH SEPT - 2ND OCT)

THE KENNEDY SOUNDTRACK (ALL DATES)

girl (4TH - 11TH OCT)

PLUS SPECIAL GUESTS Vacant Stare (LONDON ONLY)

September

TUE	24	GLASGOW GARAGE	0141 332 4400 / 0141 339 8383
WED	25	NEWCASTLE UNIVERSITY	0191 261 2606 / 0191 233 0444
FRI	27	MIDDLESBROUGH TOWN HALL	01642 242561
SAT	28	WOLVERHAMPTON WULFRUN	01902 552121
SUN	29	LEEDS MET UNIVERSITY	0113 245 5570

October

TUE	01	NOTTINGHAM ROCK CITY	0115 958 8484
WED	02	CAMBRIDGE JUNCTION	01223 511511
FRI	04	MANCHESTER UNIVERSITY	0161 832 1111
SAT	05	SWANSEA PATTI PAVILION	01792 654226
SUN	06	PORTSMOUTH PYRAMIDS	023 9235 8608
TUE	08	CORNWALL TRURO HALL	01872 262466
WED	09	BRISTOL ACADEMY	0870 771 2000
THU	10	NORWICH WATERFRONT	01603 508050
FRI	11	LONDON ASTORIA	020 7344 4040, 020 7287 0932 , 020 7734 8932, 020 7403 3331 plus usual agents

PSI album out now

Tickets subject to booking fee

24hr CC hotline: 0871 22 00 260

Buy on-line: www.gigsandtours.com

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mcalmont&butler

plus special guest James Yorkston

september

mon	30	glasgow qmu	0870 169 0100

october

tue	01	manchester university	0161 832 1111
wed	02	liverpool stanley theatre	0151 256 5555
thu	03	leeds cockpit	0113 244 1573
sat	05	sheffield leadmill	0845 300 4050
sun	06	cambridge junction	01223 511 511
mon	07	london shepherds bush empire	0870 771 2000
wed	09	birmingham academy 2	0870 771 2000
thu	10	bristol anson rooms	0870 44 44 400
fri	11	northampton roadmenders*	01604 604 603
sat	13	portsmouth wedgwood rooms	02392 863 911
mon	14	brighton concorde	01273 772 770

tickets subject to booking fee. buy on-line: www.gigsandtours.com
* james yorkston will not appear on this date
'falling' the new single & 'bring it back' the album out now www.mcalmontandbutler.com
a metropolis music, sjm concerts and df concerts presentation by arrangement with helter skelter

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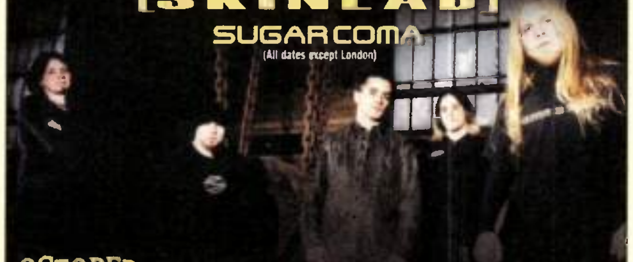
Metropolis Music, Clear Channel Entertainment, and CPL by arrangement with Helter Skelter Presents

SOiL

plus special guests

[SKINLAB]

SUGARCOMA
(All dates except London)



OCTOBER

Tue	15	NORWICH Waterfront	01603 508 050
Wed	16	WOLVERHAMPTON Wulfrun Hall	01902 552 121
Thu	17	MANCHESTER Academy	0161 832 1111
Sat	19	BRISTOL Academy	0870 771 2000
Sun	20	EDINBURGH Liquid Rooms	0141 287 5511
Mon	21	NEWCASTLE University	0191 233 0444
Wed	23	PORTSMOUTH Pyramid Centre	023 9235 8608
Thu	24	LONDON Astoria	020 7287 0932, 020 7734 8932, 020 7403 3331

Tickets to all shows: £10.00 adv. (London: £12.00 adv.)
All tickets subject to booking fee. Buy online www.gigsandtours.com

New single Halo released 14th October
Taken from the album Scars out now

www.s0ilmusic.com

HAMMER

Metropolis Music, SJM Concerts and DF Concerts by arrangement with Helter Skelter present

GOLDRUSH /

plus **LONGVIEW**

OCTOBER 2002

Tue 01	**MIDDLESBROUGH** Cornerhouse	01642 242 561
Wed 02	**GLASGOW** King Tut's	0870 169 0100
Thu 03	**ABERDEEN** Lemon Tree	01224 642 230
Fri 04	**DUNDEE** Westport	01382 200 993
Sun 06	**HULL** Adelphi	01482 348 216
Mon 07	**STOKE ON TRENT** Sugarmill	0115 912 9000
Tue 08	**MANCHESTER** Night & Day	0161 832 1111
Wed 09	**SHEFFIELD** Barfly	0114 220 3618
Thu 10	**LEICESTER** Charlotte	0116 255 3956
Sat 12	**BEDFORD** Esquires	01234 217 171
Sun 13	**WOLVERHAMPTON** Little Civic	01902 552 121
Mon 14	**BRISTOL** Fleece & Firkin	0117 929 9008
Tue 15	**CARDIFF** Barfly	0870 907 0999
Thu 17	**CHELMSFORD** Army & Navy	01245 354 155
Fri 18	**NORTHAMPTON** Soundhaus	01604 250 898
Sat 19	**OXFORD** Zodiac*	01865 420 042
Sun 20	**SOUTHAMPTON** Joiners	023 8022 5612
Tue 22	**CAMBRIDGE** Boatrace	01223 508 533
Wed 23	**LONDON** Dingwalls	0207 287 0932
Thu 24	**NORWICH** Waterfront	01603 508 050
Fri 25	**COVENTRY** Colosseum	0115 912 9000

Tickets subject to booking fee. Buy on-line: www.gigsandtours.com
*Longview will not be appearing on this show
The new single WIDE OPEN SKY and
The new album DON'T BRING ME DOWN out now on Virgin

Metropolis Music present

ADD N TO (X)

Plus guests
CHROME HOOF
(london only)
Pink Grease.

October

Sun	13	**GLASGOW SUB CLUB** OPTIMO	Tickets £5.00 adv. from: 08700 600 100 or ticketweb.co.uk
Mon	14	**SHEFFIELD FOUNDRY**	Tickets £7.00 adv. from: 01142 228777
Wed	16	**LEICESTER CHARLOTTE**	Tickets £8.50 adv. from: CC Hotline: 0116 255 3956
Fri	18	**LONDON HEAVEN**	Tickets £10.00 adv. from: CC Hotline: 020 7287 0932 Stargreen: 020 7734 8932, Way Ahead: 020 7403 3331 Ticketmaster: 020 7344 4040 plus usual agents
Sat	19	**BRIGHTON OLD MARKET**	Tickets £8.00 adv. from 01273 709709

All tickets subject to booking fee. Buy online www.gigsandtours.com

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Brendan Benson

METROPOLIS MUSIC AND DF CONCERTS BY ARRANGEMENT WITH HELTER SKELTER PRESENT

PLUS GUESTS

OCTOBER

SUN 13	**SHEFFIELD** Barfly	0114 220 3618
MON 14	**BRISTOL** Louisianna	0117 929 9008
TUES 15	**LIVERPOOL** Barfly	0870 9070999
WEDS 16	**SOUTHEND** Chinnerys	01702 460 440
THUR 17	**LONDON** 100 Club	020 7287 0932, 020 7734 8932 plus usual agents
SUN 20	**WOLVERHAMPTON** Little Civic	01902 552121
MON 21	**MANCHESTER** Roadhouse	0161 832 1111
TUES 22	**LEICESTER** Princess Charlotte	0116 255 3956
THUR 24	**ABERDEEN** Lemon Tree	01224 642 230
FRI 25	**DUNDEE** Reading Rooms	01382 228496
SAT 26	**GLASGOW** Barfly	0870 1690100
MON 28	**NORTHAMPTON** Soundhaus	01604 250898
TUES 29	**YORK** Fibbers	01904 651250
WEDS 30	**CARDIFF** Barfly	0870 907 0999

New single 'Good To Me' out 21st October
The album 'Lapalco' out 28th October www.brendan-benson.com

All tickets subject to booking fee. Buy on-line: www.gigsandtours.com

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WRH

LIVE

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GIG GUIDE

From Wednesday September 25 to Tuesday October 1

Edited by Zane

Britain's best and biggest gig list. Send your dates to *NME* Gig Guide, 25th Floor, King's Reach Tower, Stamford Street, London SE1 9LS. Or fax the info to 020 7261 7718. Or email to *gigs@ipcmedia.com*. To ensure publication, your dates should reach us at least 14 days before our cover date. Please send a telephone number for all venues with your listings

VISIT *NME'S* GIG SEARCH AT *http://www.nmetickets.com*

WEDNESDAY 25

ABERDEEN Lava 01224 648000 **Five Knuckle/Residue/Oddity**
BANGOR University 01248 353709 **The Jeevas**
BELFAST Katy Dalys 028 9032 5942 **Indigo Fury/Go Commando**
BRADFORD Rio 01274 735549 **Cannibal Corpse**
BRIGHTON Concorde 2 01273 207241 **The Sons Of Shiva/Baron Saturday/Loch And The Secrets**
BRISTOL Fleece & Firkin 0117 945 0996 **Marah**
BRISTOL Louisiana 0117 926 5978 **Ad Nauseum/Transition**
CAMBRIDGE Boat Race 01223 508533 **Misteriee**
CAMBRIDGE Junction 01223 511511 **The Wildhearts**
CARDIFF Barfly 029 2066 7658 **Sneeze/Godstar/Smudge/120 Minutes**
COLCHESTER Arts Centre 01206 500900 **Sikth/Gutworm**
CORK Old Oak 00 35321 427 6165 **The D4**
DERRY Nerve Centre 028 7126 0562 **James Yorkston**
EDINBURGH La Belle Angele 0131 225 7536 **The Parkinsons**
EDINBURGH Mercat 0131 225 3861 **Flophouse Jr/Sundowns**
EDINBURGH Venue 0131 557 3073 **Gemma Hayes**
FOLKESTONE Leas Cliff Hall 01303 253193 **Morcheeba**
HULL Adelphi 01482 348216 **ThisGIRL**
LEEDS Brudenell Social Club 0113 243 5866 **Max Tundra/Audio Kinetics/Asto**
LEEDS New Roscoe 0113 246 0778 **The Goldmen/Starmancrow**
LEEDS Rocket 0113 244 3446 **The Datsuns**
LONDON Aldgate East 93 Feet East E1 020 7247 6095 **The Butterflies Of Love/Tompaulin/Comet Gain/Tender Trap**
LONDON Aldgate East Arts Cafe E1 020 7247 5681 **Fujiya & Miyagi/Tenderfoot/County Of Analog**
LONDON Brixton Windmill SW2 020 8671 0700 **Caretaker/Dustball/Mavis**
LONDON Camden Barfly @ The Monarch NW1 0870 907 0999 **Malcolm Middleton/Magnet**
LONDON Camden Dingwalls NW1 020 7267 1577 **Hell Is For Heroes/K-Line/Mercury Tilt Switch**
LONDON Camden Dublin Castle NW1 020 7485 1773 **The Score/Project Mercury**

NEW BAND OF THE WEEK

NME ON NIGHT: MALCOLM MIDDLETON/MAGNET

Wednesday 25

Arab Strap's Malcolm Middleton airs his own compellingly bleak world-view on his debut solo album: leave shoelaces and sharp objects at the door. First, though, there's hip Norwegian sounds from Magnet. Barfly @ The Monarch, 49 Chalk Farm Road, London NW1 (0870 907 0999), doors 7.30pm, £7 in advance, £8 on the door.

LONDON Camden Jazz Cafe NW1 020 7916 6060 **Lucy Kaplansky**
LONDON Camden Underworld NW1 020 7482 1932 **Supersuckers**
LONDON Charing Cross Road Borderline WC2 020 7734 2095 **Tim Rose/Silverman**
LONDON Croydon Fairfield Halls 020 8688 9291 **21st Century Schizoid Band**
LONDON Farringdon Betsey Trotwood EC1 020 7253 4285 **Fourth Volume/Bransby**
LONDON Highbury Corner Buffalo Bar N1 020 7359 6191 **Zothique/Veal/Blue Dog**
LONDON Highbury Corner Garage N5 020 7607 1818 **Throwdown/18 Vision**
LONDON Kentish Town Bull & Gate NW5 020 7485 5358 **Red Star Line/41st Night**
LONDON King's Cross Water Rats WC1 020 7436 7211 **Dune**
LONDON Notting Hill Arts Club W11 020 7460 4459 **The Greenhornes/Gorilla**
LONDON Old Street Cargo EC2 020 7613 7731 **Johnny Berliner**
LONDON Tottenham Court Road Studio Club WC2 020 7836 4324 6 **Cold Thousand/Alternative 3/The Favours**
MANCHESTER Ashton Under Lyne, Witchwood 0161 344 0321 **Wallis/Mayfield**
MANCHESTER Jilly's Rockworld 0161 236 9971 **The Chameleons**
MANCHESTER Life Cafe 0161 833 3000 **Shivaree**
NEWCASTLE Arts Centre 0191 261 5618 **4Ft Fingers/Whitmore/Gash/Mixtwitch**
NEWCASTLE Opera House 0191 232 0899 **Turin Brakes/Fionn Regan**
NEWCASTLE University 0191 261 2606 **Pitchshifter/Taproot/The Kennedy Soundtrack**
NEWCASTLE UNDER LYME Rigger 01782 616602 **Madflower/My Favourite Co-Pilot**
NORWICH Arts Centre 01603 660352 **Rachel Stamp**
NOTTINGHAM Rock City 0115 941 2544 **The Fall**
NOTTINGHAM Social 0115 950 5078 **Nada Surf/Ashton Lane**
OXFORD Zodiac 01865 420042 **The Libertines**
PONTYPRIDD Malsters 01656 732231 **Disraeli Gears**
READING Fez Club 0118 958 6839 **Martin Grech/Mew**
SOUTHAMPTON Joiners 023 8022 5612 **Simple Kid**
SOUTHAMPTON King Alfred 023 8023 1183 **Pg99/The Devils**
SWINDON Furnace 01783 534238 **Rudebones/Caeser Soze/Ye Wiles**
TUNBRIDGE WELLS Forum 01892 530411 **Reef**

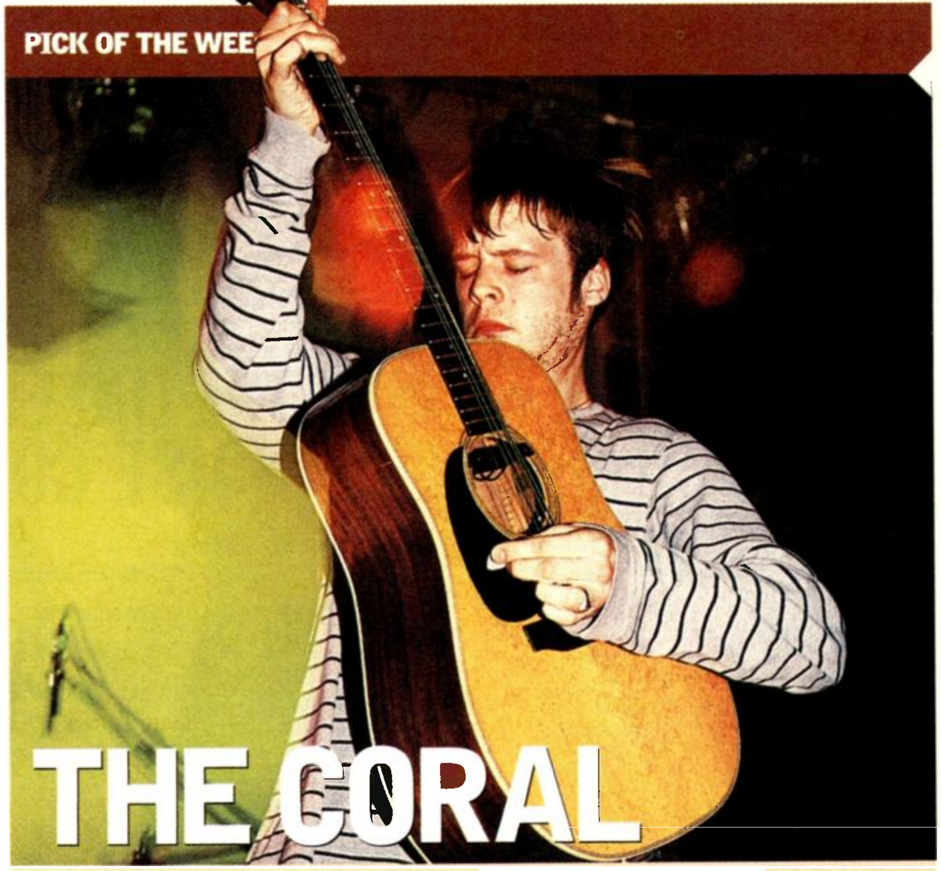
THURSDAY 26

ABERDEEN Dr Drakes 01224 596999 **Delicate AWOL**
BELFAST Errigle Inn 028 9064 1410 **James Yorkston/Stephen Hero**
BELFAST Katy Dalys 028 9032 5942 **Drat/Ninebar International**
BRIGHTON Freebutt 01273 603974 **Misteriee**
BRIGHTON Hanbury Ballroom 01273 605789 **Simian**
BRIGHTON Pressure Point 01273 702333 **Sneeze/Smudge/Godstar**
BRISTOL Fiddlers 0117 987 3403 **Maine Ignition**
CARDIFF Barfly 029 2066 7658 **Martin Grech/Mew/Christopher Rees**
CARDIFF Clwb Ifor Bach 029 2023 2199 **Tetra Splendour/JT Mouse**
CARLISLE Sands Centre 01228 525222 **Darren Hayes**
CHELMSFORD Army & Navy 01245 354155 **Miss Black America**
CHESTER Deva Mail Club 01244 343978 **The Relatives/Carbon Atom**
COVENTRY Colosseum 024 7655 4473 **Death To DJs/The Mutts**
DUBLIN Ambassador Theatre 00 3531 456 9569 **The Divine Comedy/Ben Folds**
EXETER Cavern Club 01392 495370 **Hell Is For Heroes/Mercury Tilt Switch**
GALWAY Pacino's 00 35391 530167 **The D4/Berkeley**
GLASGOW Barfly 0870 907 0999 **Federation X/The Gripe**
GLASGOW Garage 0141 332 1120 **The Wildhearts**
GLASGOW King Tut's Wah Wah Hut 0141 221 5279 **The Parkinsons/Kain/Torqamada**
HIGH WYCOMBE White Horse 01494 527672 **Madflower/My Favourite Co-Pilot/Japanese Pornstar**
LEEDS University, Union 0113 231 4236 **Elviss**
LEICESTER Charlotte 0116 255 3956 **4Ft Fingers/Whitmore/Gash/Mixtwitch**
LIVERPOOL Masque 0151 708 8708 **Purple Gekko/Animal Orchestra/Lorimer**
LIVERPOOL University 0151 256 5555 **Gene**
LONDON Aldgate East 93 Feet East E1 020 7247 6095 **Solex/Appliance/The Pictures**
LONDON Aldgate East Spitz E1 020 7392 9032 **Slightly Alien/Saint Lemon/Even**
LONDON Camden Barfly @ The Monarch NW1 0870 907 0999 **Simple Kid/The Vinyls**
LONDON Camden Dingwalls NW1 020 7267 1577 **Marah**
LONDON Camden Dublin Castle NW1 020 7485 1773 **Transmission/Foot Long Heroes/Waterburner**
LONDON Camden Underworld NW1 020 7482 1932 **Poor Rich Ones**
LONDON Charing Cross Road Astoria WC2 020 7434 0403 **The Music/The Rain Band/The Bandits**
LONDON Charing Cross Road Borderline WC2 020 7734 2095 **Nada Surf/Ashton Lane**
LONDON Charing Cross Road Mean Fiddler WC2 020 7434 0403 **Cannibal Corpse/Severe Torture/Vlu Drakla**
LONDON Farringdon Betsey Trotwood EC1 020 7253 4285 **Life On Sky**
LONDON Islington Hope'n'Anchor N1 020 7378 6095 **Trash/94 Rodeo/Bob Collum**
LONDON Islington Marquee N1 020 7494 1449 **Joe Jackson**
LONDON Kentish Town Bull & Gate NW5 020 7485 5358 **The Code/Boca/Satellites/Pocket Rocket**
LONDON King's Cross Scala N1 020 7833 2022 **Lo-Fidelity Allstars**
LONDON King's Cross Water Rats WC1 020 7436 7211 **Imperial Leisure/Misty's Big Adventure/Jimmy Haynes**
LONDON Lewisham Fox & Firkin SE13 020 8690 8925 **Clitoris Allsorts/Stubble Bunny**
LONDON Notting Hill Arts Club W11 020 7460 4459 **Loki**
LONDON Wembley Arena 0870 739 0739 **Ja Rule/Ashanti/Romeo**
MANCHESTER Jabez Clegg 0161 272 8612 **Brothers With Different Mothers/Passion/Jasmine Walk**
MANCHESTER Night And Day Cafe 0161 236 1822 **The Score**
MANCHESTER Royal Northern College Of Music 0161 273 6283 **Turin Brakes/Fionn Regan**
MANCHESTER Star & Garter 0161 273 6726 **Lander**
MILTON KEYNES Stables 01908 280800 **Brian Kennedy/Boo Hewerdine**
MOTHERWELL Starka Bar 01698 276644 **Five Knuckle**
NEWCASTLE Archer Jesmond 0191 281 3010 **Avenues/Cobweb Strange/The Dens/Tears Of Abraham**
NORTHAMPTON Soundhaus 01604 250898 **Rachel Stamp**
NORWICH Waterfront 01603 632717 **Homelife**
NOTTINGHAM Junktion 7 0115 970 4662 **Fin/Bluetrap**
NOTTINGHAM Rock City 0115 941 2544 **Seachange**
NOTTINGHAM Social 0115 950 5078 **The Butterflies Of Love/Tompaulin/Chemistry Experiment**
OXFORD Zodiac 01865 420042 **Sikth**
PETERBOROUGH Met Lounge 01733 566100 **The Libertines**
PETERBOROUGH Park 01733 310383 **ThisGIRL/Intentions Of An Asteroid**
SHEFFIELD Barfly 0114 220 3618 **Max Tundra**
SHEFFIELD Hallam University 0114 225 4143 **The Bluetones/Leafeater**
SHEFFIELD University 0114 222 8777 **Minuteman**
SOUTHAMPTON Brook 023 8055 5366 **21st Century Schizoid Band**
WEYMOUTH Finn McCouls 01305 778098 **Vext/Entity**
WINCHESTER Railway Inn 01962 867795 **B Movie Heroes/Die So Fluid/The Suffrajets**
WREXHAM Yales, Central Station 01978 311857 **The Wandering Step/Pocket Venus/Just Left Of Nowhere**

FRIDAY 27

ABERDEEN Cafe Drummond 01224 624642 **Minuteman**
ABERDEEN Lava 01224 648000 **The Parkinsons/Quik**
ABERDEEN Lemon Tree 01224 642230 **The Wildhearts**
ALDERSHOT West End Centre 01252 330040 **4Ft Fingers/Whitmore/Gash/Mixtwitch**
BIRMINGHAM Moseley, Jug Of Ale 0121 449 1082 **Delta/Big Leaves**
BRIGHTON Freebutt 01273 603974 **Baron Saturday/Gorilla**
BRIGHTON Pavilion Theatre 01273 700747 **Homelife**
BRISTOL Colston Hall 0117 922 3683 **Morcheeba**
BRISTOL Louisiana 0117 926 5978 **Hell Is For Heroes/Mercury Tilt Switch**
CARDIFF Barfly 029 2066 7658 **Marah/Rough Smith**
DERBY Victoria Inn 01332 740091 **Contempt/Chris Butler**
DERRY Nerve Centre 028 7126 0562 **The D4/Berkeley**
DUBLIN Whelans 00 3531 478 0766 **James Yorkston**
GLASGOW Barfly 0870 907 0999 **Max Tundra**
GLASGOW Caledonian University 0141 332 0681 **So Solid Crew**
GLASGOW Clyde Auditorium 0141 248 3000 **Darren Hayes**
GLASGOW King Tut's Wah Wah Hut 0141 221 5279 **Keeler/The Pedestrians/The Solution**
GLASGOW Nice'n'Sleazy 0141 333 9637 **Black Madonnas**

PICK OF THE WEE



THE CORAL

Surreal, schizophrenic and utterly compelling, Scouse six-piece The Coral are back to beguile us on a 14-date nationwide tour. Their strange time signatures and powerful, frantic melodies have made 'The Coral' one of the albums of the year and a new single, 'Dreaming Of You', is released from it on October 7. Their live shows can range from anarchy to epic pop perfection, often within the space of one song. Have your imagination seriously stretched on the first date at Newcastle University (October 1).

HARLOW Square 01279 305000 **Five Knuckle/Lubby Nugget**
HIGH WYCOMBE White Horse 01494 527672 **Mohair/Drive Like You Stole It/Youth Movie Sound/Vincent**
LEEDS Civic Theatre 0113 214 5315 **Turin Brakes/Fionn Regan**
LIVERPOOL University 0151 256 5555 **Idlewild**
LONDON Camden Barfly @ The Monarch NW1 0870 907 0999 **Sneeze**
LONDON Camden Dublin Castle NW1 020 7485 1773 **Sugar Vein/Headphones/Empty**
LONDON Camden Underworld NW1 020 7482 1932 **Diamond Head**
LONDON Charing Cross Road Astoria WC2 020 7434 0403 **Moby**
LONDON Highbury Corner Garage N5 020 7607 1818 **The Catheters/Miss Black America/Cat On Form**
LONDON Islington Hope'n'Anchor N1 020 7378 6095 **Plastic Heroes/Dolls House/Futureheads**
LONDON Kentish Town Bull & Gate NW5 020 7485 5358 **26 Feet/Ella Guru/Blue Mantras**
LONDON Kentish Town Forum NW5 020 7344 0044 **Mr Scruff**
LONDON King's Cross Water Rats WC1 020 7436 7211 **Slipstream/Surfing Brides**
LONDON Malet Street ULU WC1 020 7664 2000 **Jah Shaka**
LONDON Oxford Street Metro Club W1 020 7437 0964 **Erase Errata**
LONDON Putney Half Moon SW15 020 8780 9383 **The Remedies/Standing Man**
LONDON Shepherds Bush Empire W12 020 7771 2000 **The Calling**
LONDON Soho Sound W1 020 7287 1010 **Winter Long/The Elisha/Lander**
LONDON South Bank Queen Elizabeth Hall SE1 020 7960 4242 **Hem/Lincoln**
LONDON Tottenham Court Road Studio Club WC2 020 7836 4324 **JT Mouse**
MANCHESTER Ashton Under Lyne, Witchwood 0161 344 0321 **Moco**
MANCHESTER Evening News Arena 0161 930 8000 **Ja Rule/Ashanti/Romeo**
MANCHESTER Roadhouse 0161 228 1789 **Nada Surf/Ashton Lane**
MANCHESTER Star & Garter 0161 273 6726 **Vice Squad/MDM**
MIDDLESBROUGH Town Hall 01642 242561 **Pitchshifter/Taproot/The Kennedy Soundtrack**
NEWCASTLE Cluny 0191 230 4475 **The Butterflies Of Love/Tompaulin/Milky Wimpshake**
NORTHAMPTON Soundhaus 01604 250898 **Joe Jackson**
NORWICH Arts Centre 01603 660352 **Barracuda/Sub Static**
NORWICH UEA 01603 505401 **Elviss**
NOTTINGHAM Junktion 7 0115 970 4662 **Poor Rich Ones**
OXFORD Wheatsheaf 01865 721156 **Verbal Kink/Smilex/Antihero**
OXFORD Zodiac 01865 420042 **The Fall**
PORTSMOUTH Wedgewood Rooms 023 9286 3911 **The Music/The Bandits**
SHEFFIELD Barfly 0114 220 3618 **Malcolm Middleton**
SWINDON Victoria 01793 535713 **B Movie Heroes/Die So Fluid/The Suffrajets**
TUNBRIDGE WELLS Forum 01892 530411 **Rachel Stamp**
WINCHESTER Railway Inn 01962 867795 **ThisGIRL**

SATURDAY 28

ABERDEEN Lemon Tree 01224 642230 **Homelife**
BATH Moles 01225 404445 **Poor Rich Ones**
BEDFORD Esquires 01234 340120 **The Beatings**
BELFAST Limelight 028 9032 5942 **The D4/Berkeley**
BIRMINGHAM Academy 2 0121 262 3000 **Gemma Hayes**
BIRMINGHAM Edwards No.8 0121 643 5835 **Five Knuckle/Cod Locker/Opiate/Peatbog Man**
BIRMINGHAM Flapper & Firkin 0121 236 2421 **PVT/Rupert/The Kinells**
BIRMINGHAM Medicine Bar 0121 693 6001 **Kid606/The Banknotes/Uncle John**
BIRMINGHAM NEC 0121 780 4133 **Ja Rule/Ashanti/Romeo**
BRADFORD Rio 01274 735549 **Leafeater/Innocent OJs**
BRIGHTON Freebutt 01273 603974 **Slumber Party/The Lollies/Blusher/Harvey/Pico/Fairy Traders**
BRIGHTON Pavilion Theatre 01273 700747 **The Libertines**
BRISTOL Blue Mountain 0117 942 0341 **Mr Scruff**
BRISTOL Louisiana 0117 926 5978 **Martin Grech/Longbones/Mew**
CARDIFF Barfly 029 2066 7658 **Big Leaves**
CARDIFF University 029 2023 0130 **Morcheeba**
COLCHESTER Arts Centre 01206 500900 **The Fall**
CORK Half Moon Theatre 00 35321 270022 **Max Tundra**
DUNDEE Westport Bar 01382 200993 **Minuteman**
EDINBURGH Mercat 0131 225 3861 **The Score**
FAREHAM Ashcroft Arts Centre 01329 310600 **Hem**
GLASGOW Barfly 0870 907 0999 **Malcolm Middleton**
GLASGOW King Tut's Wah Wah Hut 0141 221 5279 **Nada Surf/Closer/Ashton Lane**
HASTINGS Crypt 01424 444675 **Madflower/My Favourite Co-Pilot**
HIGH WYCOMBE White Horse 01494 527672 **Sick On The Bus/Helvis/Phinius Gage/**
LEEDS Blank Canvas 0870 166 3663 **The Music/The Rain Band/The Bandits**
LEEDS Fenton 0113 245 3908 **Erase Errata/Bilge Pump**
LEEDS Royal Park 0113 275 7494 **The Butterflies Of Love/Tompaulin/Chemistry Experiment**
LIVERPOOL Masque 0151 708 8708 **Miss Black America/Keeler/Dry Wretch/Lovecraft**
LIVERPOOL Stanley Theatre 0151 709 9108 **Space**
LONDON Brixton Windmill SW2 020 8671 0700 **Sons Fariq**
LONDON Camden Dublin Castle NW1 020 7485 1773 **Saltch/Earth Loop Recall/Lunatic Crash**
LONDON Camden Underworld NW1 020 7482 1932 **Rudebones/Caeser Soze/Pama International/Ye Wiles**
LONDON Charing Cross Road Astoria WC2 020 7434 0403 **Gene/British Sea Power/Mower**
LONDON Charing Cross Road Borderline WC2 020 7734 2095 **Chris Mills/Amy Rigby/Nelson Norwood**
LONDON Hackney Ocean E8 020 7314 2800 **The Orb/Autolump/Prayerbox/Fusion**
LONDON Islington Hope'n'Anchor N1 020 7378 6095 **Redhed/The Shook/Abraham Man**
LONDON Kentish Town Bull & Gate NW5 020 7485 5358 **The Jilts/Dharma Rain**
LONDON Ladbroke Grove Subterania W10 020 8960 4590 **Sikth/Not Katies/Eden Maine/Flict**
LONDON Notting Hill Arts Club W11 020 7460 4459 **Eamonn Vitt**
LONDON Oxford Street Metro Club W1 020 7437 0964 **Tom Hingley And The Lovers/The Seen/Instant Flight**
LONDON Shepherds Bush Bush Hall W12 020 8222 6955 **Camera Obscura/Montgolfier Brothers/The Would-Be-Goods/The Pines**
LONDON Shepherds Bush Empire W12 020 7771 2000 **Brian Kennedy**
LONDON Southwark Tate Modern SE1 020 7887 8888 **Vladislav Delay/Tennis/Rosy Parlane**
MANCHESTER Band On The Wall 0161 832 6625 **Sanchos/Simian**
MANCHESTER Briton's Protection 0161 236 5895 **Flophouse Jr**
MANCHESTER Night And Day Cafe 0161 236 1822 **The Toes/Martial Henry Rifles/Strap One**
MIDDLESBROUGH Empire 01642 253553 **The Bluetones**
NEWCASTLE City Hall 0191 261 2606 **Darren Hayes**
NEWCASTLE University 0191 261 2606 **The Parkinsons**
NOTTINGHAM Rock City 0115 941 2544 **Rachel Stamp**

CONTINUES PAGE 61

PHOTOGRAPHY: AWAIS/MARTYN GOODACRE

Metropolis Music presents

A Metropolis Music by arrangement with Coda Agency present

BETH GIBBONS & RUSTIN MAN

ONLY UK SHOW

Onstage 9pm. Pre-release album showcase

Wednesday 16th October

SHEPHERDS BUSH EMPIRE

Tickets £11.00 adv. from 0870 771 2000
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020 7344 4040, plus usual agents
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FREE ALBUM SAMPLER AVAILABLE WHEN YOU PURCHASE TICKETS

"Beth Gibbons of Portishead teams up with Paul Webb aka Rustin Man to make what will surely become one of the albums of 2002"

'Out of Season' CD / LP released 28th October

www.bethgibbons.com

Metropolis Music by arrangment with ITB present

AUDIOVENT

OCTOBER

FRI 04 CAMBER SANDS KERRANG WEEKENDER
0115 912 9000

SAT 05 CARDIFF BARFLY
0870 907 0999

SUN 06 GLASGOW CATHOUSE
0141 339 8383

TUE 08 WOLVERHAMPTON LITTLE CIVIC
01902 552121

WED 09 MANCHESTER ROADHOUSE
0161 832 1111

THU 10 LONDON BARFLY
CC Hotline: 020 7287 0932
Stargreen: 020 7734 8932
Ticketmaster: 020 7344 4040
Way Ahead: 020 7403 3331 plus usual agents

www.kerrang.com

Metropolis Music by arrangement with The Agency present

THE LIBERTINES

PLUS SPECIAL GUESTS
PEARL
(04 Oct)
THE CANDYS
(01-05 Oct)
LEFTHAND
(25 - 30 Sept)

SEPTEMBER

25	OXFORD ZODIAC	01865 420 042
26	PETERBOROUGH METROPOLIS LOUNGE	01733 571 616
28	BRIGHTON PAVILION	01273 709 709
30	DERBY VICTORIA INN	0115 912 9000

OCTOBER

01	CAMBRIDGE BOAT RACE	01223 508 533
02	TUNBRIDGE WELLS FORUM	01892 545 792
04	LONDON 100 CLUB SOLD OUT	020 7287 0932
05	LIVERPOOL UNIVERSITY	0151 256 5555

Tickets £6.00 adv. All Tickets subject to booking fee.
Buy online: www.gigsandtours.com
New single 'Up The Bracket' released 30th September on Rough Trade
www.thelibertines.com

Metropolis Music by arrangement with 13 Artists present

Interpol

plus special guests **SIMIAN**

OCTOBER

Wed 09	**CARDIFF** Barfly	08760 907 0999
Thur 10	**SHEFFIELD** Barfly	0114 220 3618
Fri 11	**GLASGOW** King Tuts	0870 169 0100
Mon 14	**LIVERPOOL** University	0151 256 5555
Wed 16	**LONDON** Scala	020 7734 8932
Thu 17	**BRISTOL** Louisiana	0117 929 9008
Fri 18	**MANCHESTER** Roadhouse	0161 832 1111
Sat 19	**BRIGHTON** Free Butt	01273 603 974

Buy on-line: www.gigsandtours.com

Interpol **'Turn on the Bright Lights'** New album out now
www.matadoreurope.com www.matadorrecords.com

MATADOR

Metropolis Music, SJM Concerts and DF Concerts by arrangement with The Agency present

THE (INTERNATIONAL) NOISE CONSPIRACY

PLUS GUESTS

DECEMBER

Thu 05 PORTSMOUTH WEDGEWOOD ROOMS
02392 863 911

Fri 06 LONDON MEAN FIDDLER
020 7287 0932

Sun 08 BIRMINGHAM ACADEMY
0870 771 2000

Mon 09 MANCHESTER UNIVERSITY
0161 832 1111

Tue 10 EDINBURGH BELLE ANGEL
0870 903 344

Wed 11 GLASGOW KING TUTS
0870 169 0100

Thu 12 LEEDS COCKPIT
0113 244 1573

Fri 13 OXFORD ZODIAC
01865 420 042

BURNING HEART

DOG ENTERTAINMENT

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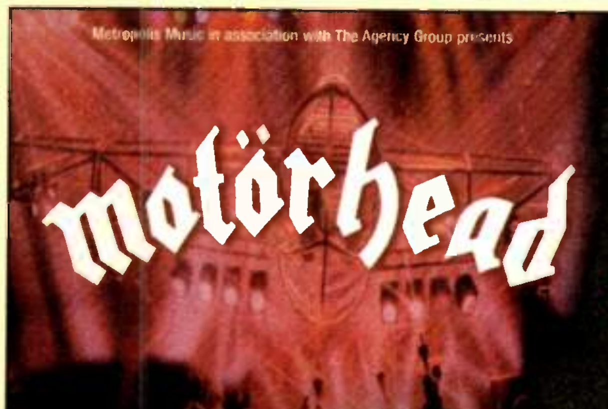
Current album 'A New Morning Changing Weather'

Metropolis Music in association with The Agency Group presents



motörhead

PLUS SPECIAL GUESTS

ANTHRAX

HAWKWIND

SKEW SISKIN

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Monday 14th October
Glasgow Clyde Auditorium
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Tuesday 15th October
Birmingham NIA
0870 909 4144

Thursday 17th October
Newport Centre
01633 662 666

Saturday 19th October
Wembley Arena
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CC Hotline: 020 7287 0932
Stargreen: 020 7734 8932
Ticketmaster: 020 7344 4040
Way Ahead: 020 7403 3331, plus usual agents

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METROPOLIS MUSIC, SJM CONCERTS AND PCL BY ARRANGEMENT WITH CML PRESENT

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OCTOBER

SATURDAY	26	SHEFFIELD LEADMILL	0845 300 4050
SUNDAY	27	EDINBURGH LIQUID ROOMS	08700 600 100
MONDAY	28	LIVERPOOL UNIVERSITY	0151 256 5555
TUESDAY	29	MANCHESTER UNIVERSITY	0161 832 1111

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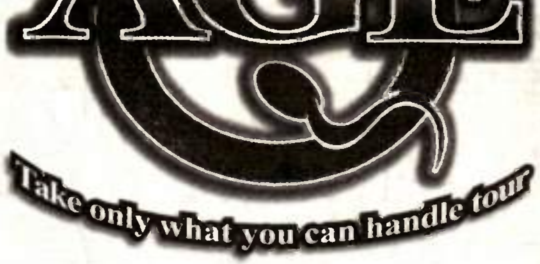
THE NEW SINGLE "SHAKIN ROCK N ROLL TONIGHT" IS RELEASED ON 28TH OCTOBER
TAKEN FROM THE ALBUM "PLASTIC FANG" OUT NOW. WWW.BLUESEXPLOSION.NET WWW.MUTE.COM

KERRANG!

QUEENS OF THE STONE AGE


Take only what you can handle tour

plus guests

Saturday 19th October
CARDIFF UNIVERSITY
Box office: 02920 230 130

Sunday 20th October
GLASGOW BARROWLANDS SOLD OUT
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Wednesday 23rd October
MANCHESTER ACADEMY
Box office: 0161 832 1111

Thursday 24th October
LEEDS UNIVERSITY
Box office: 0113 380 1372

Friday 25th October
BIRMINGHAM ACADEMY
0870 771 2000 / 0121 607 8888

Sunday 27th October
LONDON FORUM SOLD OUT

EXTRA SHOW ADDED DUE TO OVERWHELMING PUBLIC DEMAND

Monday 28th October
LONDON FORUM SOLD OUT

Tuesday 29th October
Radio 1 Show
Part of One Live In Nottingham
NOTTINGHAM ROCK CITY
Box office: 0115 958 8484

Thursday 31st October
SOUTHAMPTON GUILDHALL
Box office: 023 8063 2601

Tickets: £14.00 adv. except Nottingham: £15.00 adv & London: £16.00 adv. Tickets subject to booking fee
Buy on-line: www.gigsandtours.com

The album 'Songs For The Deaf' out now. The single 'No One Knows' out 4th November. www.qotsa.com

A Metropolis Music, SJM Concerts, Clear Channel, Mean Fiddler and CPL presentation by arrangement with Helter Skelter

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FROM PAGE 59

OLDHAM Castle 01706 882759
Sonaryen/Tsuji Giri/Death Of Cool
OXFORD Zodiac 01865 420042
ThisGIRL/Shouting Mike
PLYMOUTH University 01752 663337
4Ft Fingers/Whitmore/Gash/Mixtwitch
RAINHAM Oast House 01634 282640 **Capdown**
SHEFFIELD Barfly 0114 220 3618 **The Kills**
SHEFFIELD Leadmill 0114 221 2828
The Wildhearts
TUNBRIDGE WELLS Forum 01892 530411
Marah
WAKEFIELD Snooty Fox 01924 374455
Janus Stark/Lowlife
WOLVERHAMPTON Wulfrun Hall 01902 552121 **Pitchshifter/Taproot/The Kennedy Soundtrack**
WORCESTER Crown 01905 612127 **Southpaw**

SUNDAY 29

ABERDEEN Lava 01224 648000
Lapsus Linguae/My Decaying Leg
ABERDEEN Lemon Tree 01224 642230
McAlmont & Butler/James Yorkston
BIRMINGHAM Academy 0121 262 3000
Brian Kennedy/Boo Hewerdine
BRADFORD Rio 01274 735549
The Wildhearts
BRIGHTON Hanbury Ballroom 01273 605789
Chris Mills
BRIGHTON Sallis Benney Theatre 01273 643010 **Lightyear/Rudebones/Ye Wiles/Caeser Soze**
BRISTOL Academy 0870 771 2000
The Divine Comedy/Ben Folds
BRISTOL Full Moon 0117 924 5170
4Ft Fingers/Whitmore/Gash/Mixtwitch
CARDIFF Barfly 029 2066 7658 **Rachel Stamp**
DUBLIN Whelans 00 3531 478 0766
Max Tundra
GLASGOW King Tut's Wah Wah Hut 0141 221 5279 **Minuteman**
GLASGOW Nice'n'Sleazy 0141 333 9637
Erase Errata
LEEDS Cockpit 0113 244 3446
Gemma Hayes
LEEDS Metropolitan University 0113 283 2600
Pitchshifter/Taproot/The Kennedy Soundtrack
LONDON Aldgate East 93 Feet East E1 020 7247 6095 **Fila Brazillia**
LONDON Camden Barfly @ The Monarch NW1 0870 907 0999 **500 & Crave/Stingray Firecracker**
LONDON Camden Dingwalls NW1 020 7267 1577 **Desmond Dekker/The Selecter**
LONDON Camden Dublin Castle NW1 020 7485 1773 **Pg99/The Devils/Trencher/Morose**
LONDON Camden Verge NW5 020 7485 2781
Foamers/The Filaments/Dead Pets
LONDON Charing Cross Road Borderline WC2 020 7734 2095 **Inflatable Sharks/Fenster/Souldriver**
LONDON Covent Garden Rock Garden WC2 020 7836 4052 **Crafty/Kush/Light Beyond Sight**
LONDON Kentish Town Bull & Gate NW5 020 7485 5358 **Circle Of Silence**
LONDON Kentish Town Forum NW5 020 7344 0044 **Joe**
LONDON Shepherds Bush Bush Hall W12 020 8222 6955 **Future Bible Heroes/The Clientele/A Girl Called Eddy/Pipas**
LONDON Shepherds Bush Empire W12 020 7771 2000 **Turin Brakes/Fionn Regan**
LONDON Trafalgar Square ICA SW1 020 7930 3647 **Oxbow/Noxagt/Nought**
LONDON Wembley Arena 0870 739 0739
Ja Rule/Ashanti/Romeo
MANCHESTER University, Union 0161 275 2930 **The D4**
NEWPORT TJ's 01633 216608 **Jerry Cantrell**
PETERBOROUGH Club With No Name 01733 565021 **Leechwoman/Deadpad**
PETERBOROUGH Met Lounge 01733 566100
Miss Black America
PLYMOUTH Pavilions 01752 229922
Morcheeba
PORTSMOUTH Jongleurs 023 9229 8563
Five Knuckle
SHEFFIELD Barfly 0114 220 3618
Hell Is For Heroes/Mercury Tilt Switch
SOUTHAMPTON Joiners 023 8022 5612 **Sikth**
WARWICK University 024 7669 0916
Homelife
WOLVERHAMPTON Little Civic 01902 552121
Martin Grech/Mew
YORK Fibbers 01904 651250
The Kills/Leafeater

MONDAY 30

BIRMINGHAM Academy 0121 262 3000
The Divine Comedy/Ben Folds
BRIGHTON Concorde 2 01273 207241
The Fall/British Sea Power
BRIGHTON Dome 01273 709709
Morcheeba
BRIGHTON Freebutt 01273 603974 **ThisGIRL**
BRISTOL Bierkeller 0117 926 8514
The Wildhearts
BRISTOL Fleece & Firkin 0117 945 0996
The Parkinsons
CHELMSFORD Army & Navy 01245 354155
Leechwoman/Deadpad
DERBY Victoria Inn 01332 740091
The Libertines
DUBLIN Spirit 00 3531 877 9999 **Hem**
DUDLEY JB's 01384 253597
Hughes Turner Project/Domain/Blind Faith
GLASGOW Barfly 0870 907 0999 **The Kills**
GLASGOW QMU 0141 334 4568
McAlmont & Butler/James Yorkston
KILKENNY Cleere's Theatre 00 3535 662573
Marah
LEEDS Cockpit 0113 244 3446
Miss Black America
LEEDS Metropolitan University 0113 283 2600
Mr Scruff
LEEDS New Roscoe 0113 246 0778
Chris Mills
LEICESTER De Montfort Hall 0116 233 3111
Darren Hayes
LONDON Camden Dublin Castle NW1 020 7485 1773 **Nelson Norwood/Manganese/Stoat**
LONDON Camden Jazz Cafe NW1 020 7916 6060 **Slovo**
LONDON Charing Cross Road Borderline WC2 020 7734 2095 **Virginia McNaughton/Michaela Manley/Rosie Wilby/Liz Horsman**
LONDON Croydon Cartoon 020 8239 1616
No Sound In Space
LONDON Islington Hope'n'Anchor N1 020 7378 6095 **Desoles**
LONDON Islington Union Chapel N1 020 7226 1686 **Christy Moore/Donal Lunny/Declan Sinnott**
LONDON Kentish Town Bull & Gate NW5 020 7485 5358 **The Cooper Temple Clause**
LONDON King's Cross Water Rats WC1 020 7436 7211 **Montana Highrise/Predominant Lunatics**
LONDON Shepherds Bush Empire W12 020 7771 2000 **Turin Brakes/Fionn Regan**
LONDON Soho Ronnie Scott's W1 020 7439 0747 **Andy Bey**
LONDON South Bank Queen Elizabeth Hall SE1 020 7960 4242
21st Century Schizoid Band/Kevin Ayers
MANCHESTER Night And Day Cafe 0161 236 1822 **Desolation Angels/The Ghosts/Adrian Slatcher**
MANCHESTER Roadhouse 0161 228 1789
Sikth
MARGATE Lido Cliff Bar 01843 223456
Pg99/The Devils/Three Random Words/Slingshot Around The Moon
NEWCASTLE Head Of Steam 0191 232 4379
Erase Errata
NORWICH Arts Centre 01603 660352
Hell Is For Heroes/Mercury Tilt Switch
NOTTINGHAM Social 0115 950 5078
Gemma Hayes
SHEFFIELD Barfly 0114 220 3618
Rachel Stamp
STOKE Void 0870 534 4444 **The Bluetones**
TUNBRIDGE WELLS Forum 01892 530411
Spoiler/Abstrakt/Cyrano
WOLVERHAMPTON Wulfrun Hall 01902 552121 **Jerry Cantrell**

TUESDAY 1

ABERDEEN Lava 01224 648000 **The Jeevas**
BIRMINGHAM Academy 2 0121 262 3000
The Czars
BIRMINGHAM Ceol Castle 0121 440 4278 **Hem**
BOSTON Axe & Cleaver 01205 367300
Madflower
BRADFORD Rio 01274 735549 **Jerry Cantrell**
BRISTOL Fleece & Firkin 0117 945 0996
Electric Prunes
CAMBRIDGE Boat Race 01223 508533
The Libertines
CAMBRIDGE Corn Exchange 01223 357851
Darren Hayes
CARDIFF Barfly 029 2066 7658
Malcolm Middleton
DUBLIN Spirit 00 3531 877 9999 **Marah**
EDINBURGH La Belle Angele 0131 225 7536
The D4
GLASGOW Barrowlands 0141 552 4601
The Divine Comedy/Ben Folds
GLASGOW Cathouse 0141 248 6606
Jetplane Landing/Stapleton
GLASGOW King Tut's Wah Wah Hut 0141 221 5279 **Sikth/Harpies**
LEEDS Cockpit 0113 244 3446
The Parkinsons
LONDON Aldgate East 93 Feet East E1 020 7247 6095 **Tarwater**
LONDON Aldgate East Spitz E1 020 7392 9032 **Nina Nastasia**
LONDON Camden Dublin Castle NW1 020 7485 1773 **The Crimea/Jacasta Project/Antonia/Golden Virgins**
LONDON Camden Jazz Cafe NW1 020 7916 6060 **Blak Twang/Soweto Kinch/Lynden David Hall**
LONDON Camden Underworld NW1 020 7482 1932 **Leechwoman/Needleye/Interlock/Deadpad**
LONDON Charing Cross Road Borderline WC2 020 7734 2095 **Stateside/Baptist Generals/Stone Foundation**
LONDON Charing Cross Road Mean Fiddler WC2 020 7434 0403 **Hughes Turner Project/Domain/Blind Faith**
LONDON Highbury Corner Garage N5 020 7607 1818 **Idaho**
LONDON Islington Union Chapel N1 020 7226 1686 **Christy Moore/Donal Lunny**
LONDON Kentish Town Bull & Gate NW5 020 7485 5358 **Slippermen/Lip Lucid/Waste**
LONDON King's Cross Water Rats WC1 020 7436 7211 **Miss Black America/Antihero/Dawn Parade**
LONDON Royal Oak Cherry Jam W2 020 7727 9950 **Komputer**
LONDON Shoreditch On The Rocks E2 020 7278 1074 **Raw Power**
LONDON South Bank Royal Festival Hall SE1 020 7960 4242 **Sigur Rós/Coil**
MANCHESTER Night And Day Cafe 0161 236 1822 **David Grubbs/Noel Akchote/Thomas Belhom**
MANCHESTER Star & Garter 0161 273 6726
Chris Mills
MANCHESTER University, Hop And Grape 0161 275 2930 **Hell Is For Heroes/Mercury Tilt Switch**
MANCHESTER University, Union 0161 275 2930 **McAlmont & Butler/James Yorkston**
MIDDLESBROUGH Cornerhouse 01642 253053 **Goldrush/Longview/My Favourite Co-Pilot**
NEWCASTLE University 0191 261 2606
The Coral
NORTHAMPTON Roadmender Centre 01604 604222 **The Wildhearts/The Darkness**
NORWICH Waterfront 01603 632717
Mighty Mighty Bosstones/Snuff/Consumed
NOTTINGHAM Rock City 0115 941 2544
Pitchshifter/Taproot/The Kennedy Soundtrack
NOTTINGHAM Social 0115 950 5078
Erase Errata/Bilge Pump
SHEFFIELD University 0114 222 8777
Mr Scruff
WOLVERHAMPTON Little Civic 01902 552121
Rachel Stamp

NOW BOOKING

For tickets, ring the 24-hour NME ticketline on 0870 1 663 663. Calls are charged at national standard rate

A
Nottingham Rock City (October 26)

RYAN ADAMS
London South Bank Royal Festival Hall (November 11), Manchester Apollo (23), Edinburgh Usher Hall (24), Belfast Waterfront (26), Dublin Olympia (27 & 28)

ALL TOMORROW'S PARTIES
Camber Sands Holiday Centre (April 4-6 2003). Acts include Aphex Twin/The Fall/Jim O'Rourke

RICHARD ASHCROFT
Sheffield City Hall (November 7), Manchester Academy (8), Liverpool University (9), Blackburn King George's Hall (11), Cambridge Corn Exchange (12), Bristol Academy (13), London Brixton Academy (15 & 16), Southampton Guildhall (17), Wolverhampton Civic Hall (19), Nottingham Rock City (20), Newcastle City Hall (21), Leeds University (23), Glasgow Barrowlands (24), Edinburgh Corn Exchange (25)

BADLY DRAWN BOY
Glasgow Barrowlands (November 23), Newcastle University Of Northumbria (24), Leeds University (25), Sheffield Octagon (27), Birmingham Academy (28), Manchester Apollo (29), Cardiff University (December 2), Bristol Academy (3), Nottingham Rock City (4), Norwich UEA (6), Cambridge Corn Exchange (7), Portsmouth Guildhall (9), London Brixton Academy (10)

THE BEATINGS
Manchester Roadhouse (October 8), Glasgow Barfly (9), Northampton Soundhaus (10), Leeds Rocket (11), Oxford Zodiac (12), Wolverhampton Little Civic (14), Southampton Joiners (15), Brighton Freebutt (16), London Highbury Corner Garage (18), Leicester Charlotte (20), Sheffield Barfly (21), Colchester Arts Centre (22)

BOWLING FOR SOUP
Birmingham Academy 2 (October 11), Glasgow Garage (12), Middlesbrough Town Hall (13), Norwich Waterfront (14), Portsmouth Wedgewood Rooms (15), Bristol Fleece & Firkin (16), Oxford Zodiac (17), Nottingham Rock City (19), Cardiff Barfly (20), Manchester University, Hop And Grape (21), Leeds Cockpit (22), Leicester Charlotte (23), Sheffield Leadmill (24), London WC2 Astoria (26), Dublin Temple Bar Music Centre (28), Belfast Queen's University (29)

IAN BROWN
Belfast Ulster Hall (October 20)

COLDPLAY/IDLEWILD
Glasgow SECC (October 4), Newcastle Telewest Arena (5), Birmingham NIA (7), Nottingham Arena (8), Manchester Evening News Arena (11), Brighton Centre (14), Bournemouth International Centre (15), Plymouth Pavilions (17), Port Talbot Afan Lido Leisure Centre (18), London Wembley Arena (20 & 21), Belfast Odyssey (23), Dublin Point (25 & 27)

THE COOPER TEMPLE CLAUSE/THE DATSUNS
Camber Sands Holiday Centre (October 4)

THE CORAL
Glasgow Garage (October 2), Leeds Metropolitan University (3), Manchester University, MDH (5), Lancaster Sugarhouse (6), Sheffield Foundry (7), Cambridge Junction (9), London Shepherds Bush Empire (10), Leicester De Montfort University (11), Bristol University (12), Exeter University, Lemon Grove (14), Brighton Concorde 2 (15), Wolverhampton Wulfrun Hall (17), Liverpool University (18)

THE DATSUNS
Nottingham Boat Club (October 29)

DEATH IN VEGAS
Wolverhampton Wulfrun Hall (October 9), Dublin Ambassador Theatre (10), Belfast Limelight (11), Glasgow QMU (12), Manchester University (14), Leeds Metropolitan University (15), Bristol Academy (16), Brighton Concorde 2 (17), London Hackney Ocean (19), London WC1 ULU *NME* 5.0 Show (22)

DEDBEAT 3
Hemsby Pontin's Holiday Village (November 8-10). Acts include Gonzales/Fingathing/The Bays/Mike Paradinas

DJ SHADOW
Birmingham Academy (October 17), London Brixton Academy (18 & 19), Oxford Brookes University (21), Norwich UEA (22), Leeds University (23), Manchester Academy (26), Nottingham Rock City with Death In Vegas (27), Glasgow Barrowlands (28)

IDLEWILD

Once a noisy, tune-dodging blast of a band, Idlewild have matured into a substantial songwriting force. The melodic and pensive offerings on their highly acclaimed album, 'The Remote Part', have earned them a place on Coldplay's October tour as well as a brace of hits. Now they announce their own headline tour along with a new single, 'Live In A Hiding Place', out on October 21. Christmas comes early at the Sheffield Octagon (December 5), Birmingham Academy (6), Leeds University (7), London Brixton Academy (9), Bristol Academy (10), Nottingham Rock City (11), Southampton Guildhall (12), Cambridge Corn Exchange (14), Manchester Academy (15), Glasgow Barrowlands (16) and Edinburgh Corn Exchange (17).

DOVES
Nottingham Rock City with The Coral (October 28), Newcastle University Of Northumbria (November 18), Glasgow Barrowlands (19), Sheffield Octagon (21), Liverpool University (23), Leeds University (24), Birmingham Academy (25), Bristol Academy (27), Southampton Guildhall (28), Exeter University (29), Norwich UEA (December 1), London Brixton Academy (2 & 3), Cambridge Corn Exchange (5), Cardiff University (6), Manchester Apollo (7 & 8)

THE EIGHTIES MATCHBOX B-LINE DISASTER
Liverpool Masque (October 8), Stockton Georgian Theatre (9), Hull Adelphi (10), Leicester Sumo (11), Cardiff Barfly (12), Mansfield Town Mill (13)

THE ELECTRIC SOFT PARADE
Newcastle University (October 27), Glasgow QMU (28), Manchester University (29), Sheffield Leadmill (30), Wolverhampton Wulfrun Hall (31), Southampton University (November 2), Norwich Waterfront (3), Bristol University (4), London Shepherds Bush Empire *NME* 5.0 Show (5), Oxford Zodiac (8), Brighton Concorde 2 (9)

FOO FIGHTERS
Manchester Evening News Arena (November 16), Newcastle Telewest Arena (17), Birmingham NEC (19), Cardiff International Arena (20), London Wembley Arena (22 & 23), Glasgow SECC (25)

GOMEZ
Leeds University (November 30), Middlesbrough Town Hall (December 1), Blackburn King George's Hall (2), Wolverhampton Civic Hall (3), Folkestone Leas Cliff Hall (6), London Shepherds Bush Empire (December 8-9)

HUNDRED REASONS
Belfast Mandela Hall (October 25), Dublin Ambassador Theatre (26), Norwich UEA (28), Folkestone Leas Cliff Hall (29), Southampton Guildhall (30), Glasgow Barrowlands (November 1), Sheffield Octagon (2), Newcastle University (3), Birmingham Academy (4), Nottingham Rock City (6), Manchester Academy *NME* 5.0 Show (7), London Brixton Academy (8), Cardiff University (10), Exeter University (11), Bristol Academy (12)

JJ72
Glasgow Barrowlands (October 18), Manchester Academy (19), Bristol Academy (21), Portsmouth Pyramids Centre (22), London Kentish Town Forum *NME* 5.0 Shows (24 & 25), Lancaster University (27), Belfast Ulster Hall (28), Galway Leisureland (29), Cork Savoy (31), Dublin Olympia (November 1), Liverpool University (4), Newcastle University (5), Norwich UEA (6), Leicester De Montfort University (8), Sheffield University (9), Cardiff University (11), Leeds Metropolitan University (12), Wolverhampton Wulfrun Hall (13)

THE LIBERTINES
Tunbridge Wells Forum (October 2), London W1 100 Club (4), Liverpool University (5)

LOSTPROPHETS
Camber Sands Holiday Centre with Raging Speedhorn (October 5), Birmingham Academy (6), Glasgow Barrowlands (8), Manchester Academy (9), Newport Centre (10), London Brixton Academy (12)

MANIC STREET PREACHERS/IAN BROWN
Cardiff St David's Hall without Ian Brown (November 18), Dublin Point (December 1), Birmingham NEC (3), Glasgow SECC (4), Manchester Evening News Arena (6), London Wembley Arena (7), Newcastle Telewest Arena (10), Nottingham Arena (11), Brighton Centre (12), Plymouth Pavilions (14), Cardiff International Arena (15 & 16). All dates except Cardiff St David's Hall and Dublin are *NME* 5.0 Shows

THE MUSIC
Nottingham Rock City (January 8), London Brixton Academy (10), Manchester Academy (11), Glasgow Barrowlands (12)

NME BRING IT ON NIGHT: INTERPOL/BRITISH SEA POWER
Liverpool Stanley Theatre (October 14)

NME COCA-COLA SHOW: SUGABABES
London King's Cross Scala (November 12)

NME TERM WARFARE TOUR: THE VINES/NADA SURF/THE BANDITS
Birmingham Academy (October 24), Bristol Academy (26), Glasgow Barrowlands (27), Manchester Academy (28), Nottingham Rock City with The Vines/The Libertines (30), Cambridge Corn Exchange (November 1), London Shepherds Bush Empire (2-4)

OASIS
Cardiff International Arena (December 8 & 9), Brighton Centre (11), Plymouth Pavilions (12), Sheffield Arena (14), Liverpool Royal Court (16), Birmingham NIA (18 & 19)

PAPA ROACH
Glasgow SECC (November 2), Manchester Apollo (3), Dublin Point (4), Birmingham Academy (6), London Brixton Academy (7). All dates except Dublin are *NME* 5.0 Shows

THE PARKINSONS
Manchester University, Hop And Grape (October 2)

THE POLYPHONIC SPREE
Edinburgh Queen's Hall (October 18), Sheffield Leadmill (19), Nottingham Rock City (21), Manchester University (22), Brighton Concorde 2 (23), Northampton Roadmender Centre (25), Liverpool University (26), London Shepherds Bush Empire (27)

PRIMAL SCREAM
London Brixton Academy (December 6 & 7), Liverpool Royal Court (9), Birmingham Academy (10), Sheffield Octagon (12), Manchester Academy (13), Edinburgh Corn Exchange (16), Glasgow Barrowlands (17). Black Rebel Motorcycle Club support in London (7)

PUBLIC ENEMY
London WC2 Astoria (November 20)

PULP
Rotherham Magna Science Adventure Centre (December 14)

QUEENS OF THE STONE AGE
Cardiff University *NME* 5.0 Show (October 19), Glasgow Barrowlands (20), Dublin Ambassador Theatre (21), Manchester Academy (23), Leeds University (24), Birmingham Academy (25), London Kentish Town Forum (27 & 28), Nottingham Rock City with Black Rebel Motorcycle Club (29), Southampton Guildhall (31)

RAGING SPEEDHORN/ILL NINO
Norwich Waterfront (October 6), Sheffield Leadmill (7), Brighton Concorde 2 (26), Manchester University, MDH (27), Newcastle University (28), Glasgow Garage (29), Wolverhampton Wulfrun Hall (30), Exeter University, Lemon Grove (31), London WC2 Astoria (November 1)

SAINT ETIENNE
Glasgow Cottiers Theatre (October 4), Dublin Olympia (5), Manchester Ritz (6), Leeds City Varieties (7), Brighton Concorde 2 (9), London South Bank Royal Festival Hall (10)

SIGUR ROS
Sheffield Leadmill (October 2), Edinburgh Queen's Hall (3), Dublin Ambassador Theatre (5 & 6), Bristol Anson Rooms (7)

SPACE
London Camden Barfly @ The Monarch (October 2), Cardiff Barfly (3)

THE STREETS
Nottingham Rock City (October 31), Bristol University (November 30), Glasgow Barrowlands (December 1), Leeds University (2), Manchester Academy (4), London WC2 Astoria (5). All dates except Nottingham are *NME* 5.0 Shows

SUPERGRASS/THE LIBERTINES
Dublin Ambassador Theatre (October 11), Belfast Limelight (12), Nottingham Rock City (15), Newcastle University Of Northumbria (16), Glasgow Barrowlands (17), Leeds University (18), Manchester Academy (20), Birmingham Academy (21), Bristol Academy (22), Southampton Guildhall (24), Cardiff University (25), Cambridge Corn Exchange (27), London Shepherds Bush Empire (28-30). The Libertines play all dates except London (30)

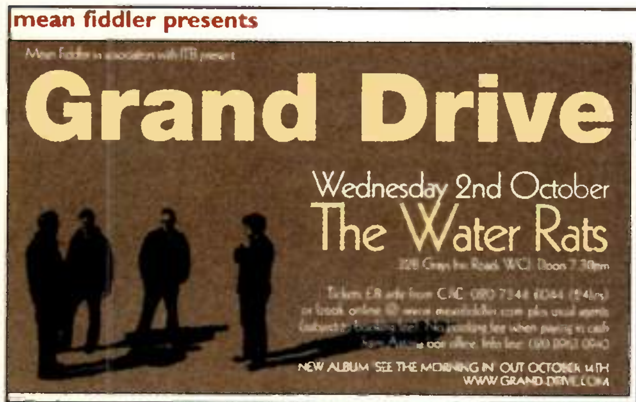
UNDERWORLD
London Brixton Academy (November 1 & 2), Bristol Academy (11), Sheffield Octagon (12), Glasgow Barrowlands (14), Manchester Apollo (15)

VEX RED
Dublin Spirit (October 6), Newport TJ's (8), Norwich Waterfront (9), Manchester University (10), Sheffield Leadmill (11), Edinburgh Liquid Rooms (12), Newcastle University Of Northumbria (13), Exeter University, Lemon Grove (15), Brighton Concorde 2 (16), Portsmouth Wedgewood Rooms (17), London WC2 Astoria (18)

NME TICKETLINE 0870 1 663 663

PHOTOGRAPHY: JO McCAUGHEY

mean fiddler presents


Mean Fiddler in association with ITB present

Grand Drive

Wednesday 2nd October
The Water Rats
328 Grays Inn Road WC1 Doors 7.30pm

Tickets £8 adv from C/C 020 7344 0044 (24hrs) or book online @ www.meanfiddler.com plus usual agents (subject to booking fee). No booking fee when paying in cash from Astoria box office. Info line: 020 8963 0940

NEW ALBUM 'SEE THE MORNING IN' OUT OCTOBER 14TH
WWW.GRANDDRIVE.COM

MEAN FIDDLER IN ASSOCIATION WITH MISSION CONTROL PRESENTS

OXIDE & NEUTRINO

PLUS SPECIAL GUESTS
3RD EDGE

THE 2 STEPZ AHEAD TOUR

NOVEMBER 2002		BOX OFFICE
MON 04	GLASGOW Garage	0141 332 4400
TUE 05	LEEDS Metropolitan University	0113 244 4600
WED 06	WOLVERHAMPTON Wulfrun Hall	01902 552 121
THUR 07	LIVERPOOL University	0151 256 5555
FRI 08	SUNDERLAND University	0191 515 3583
SAT 09	SHEFFIELD Leadmill	0845 300 4050
MON 11	BRIGHTON Concorde 2	01273 772 770
TUE 12	NOTTINGHAM Rock City	0115 941 2544
WED 13	BRISTOL University	0870 444 4400
THUR 14	NORWICH Waterfront	01603 508 050
FRI 15	LONDON ULU	020 7344 0044 / 020 7664 2000

24 HOUR CREDIT CARD HOTLINE: 0870 602 1101
TICKETS £10ADV (£11.50ADV GLASGOW, £12.50ADV LONDON)
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ALSO AVAILABLE FROM SELECTED AGENTS AND ALL TICKETMASTER OUTLETS.
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NEW ALBUM [illegible] OUT 30.09 ON EASTWEST
www.oxideandneutrino.net

MEAN FIDDLER, SJM & DF CONCERTS IN ASSOCIATION WITH HELTER SKELTER PRESENT

ALEC EMPIRE

PLUS The Eighties Matchbox B-Line Disaster

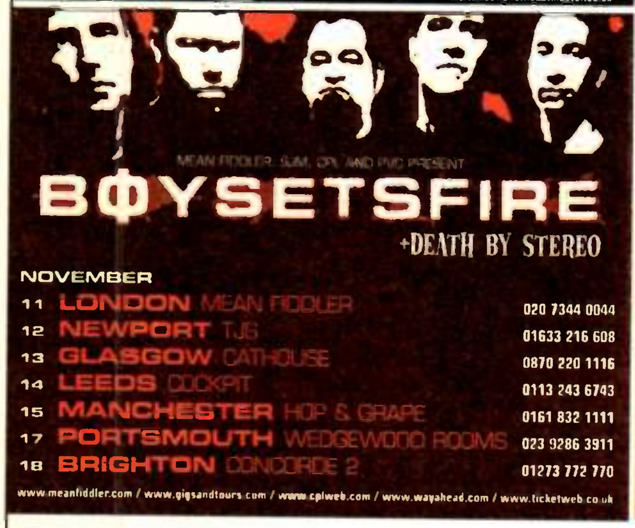
FRIDAY 04 OCTOBER
LONDON Mean Fiddler
020 7344 0044 / 020 7734 8932

SATURDAY 05 OCTOBER
MANCHESTER Hop&Grape
0161 832 1111 / 0871 22 00 260

SUNDAY 06 OCTOBER
GLASGOW King Tuts
0141 221 5279 / 0870 169 100

MONDAY 07 OCTOBER
BIRMINGHAM Academy 2
0870 771 2000 / 0871 22 00 260

www.gigsandtours.com www.meanfiddler.com
www.scotland.ticketmaster.co.uk

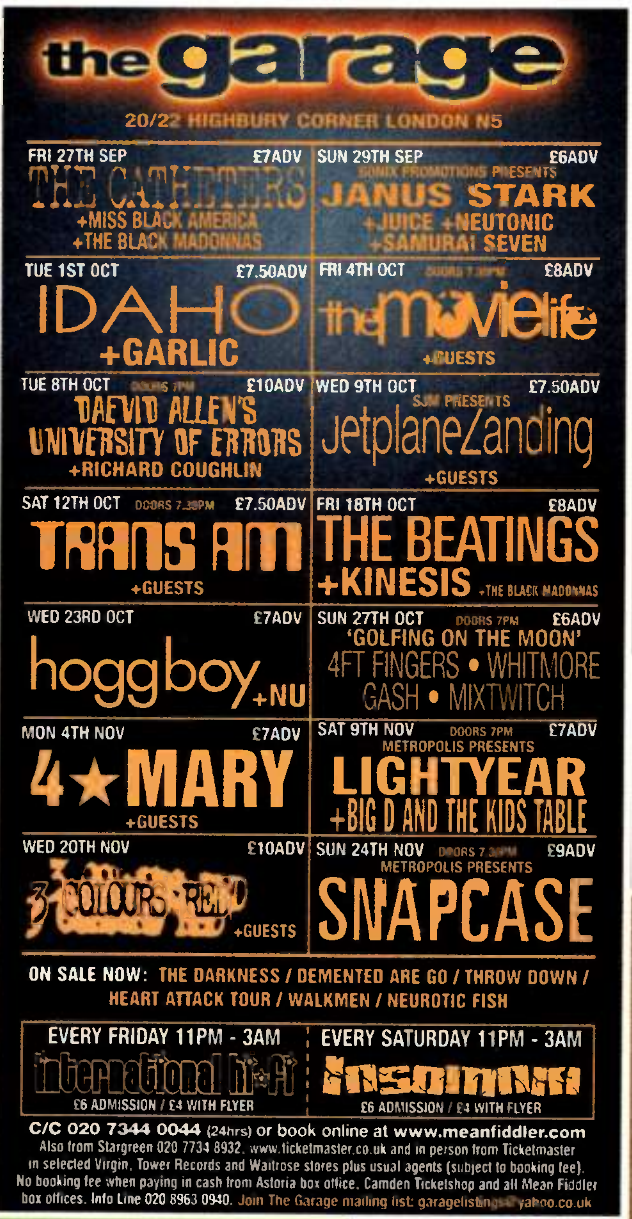

MEAN FIDDLER, SJM, CPL AND PVC PRESENT

BØYSETSFIRE

+DEATH BY STEREO

NOVEMBER		
11	LONDON MEAN FIDDLER	020 7344 0044
12	NEWPORT TJS	01633 216 608
13	GLASGOW CATHOUSE	0870 220 1116
14	LEEDS COCKPIT	0113 243 6743
15	MANCHESTER HOP & GRAPE	0161 832 1111
17	PORTSMOUTH WEDGEWOOD ROOMS	023 9286 3911
18	BRIGHTON CONCORDE 2	01273 772 770

www.meanfiddler.com / www.gigsandtours.com / www.cplweb.com / www.wayahead.com / www.ticketweb.co.uk


the garage

20/22 HIGHBURY CORNER LONDON N5

FRI 27TH SEP £7ADV
THE CATHETERS
+MISS BLACK AMERICA
+THE BLACK MADONNAS

SUN 29TH SEP £6ADV
SONIX PROMOTIONS PRESENTS
JANUS STARK
+JUICE +NEUTONIC
+SAMURAI SEVEN

TUE 1ST OCT £7.50ADV
IDAHO
+GARLIC

FRI 4TH OCT DOORS 7.30PM £8ADV
the movielife
+GUESTS

TUE 8TH OCT DOORS 7PM £10ADV
DAEVID ALLEN'S UNIVERSITY OF ERRORS
+RICHARD COUGHLIN

WED 9TH OCT £7.50ADV
SJM PRESENTS
Jetplane Landing
+GUESTS

SAT 12TH OCT DOORS 7.30PM £7.50ADV
TRANS AM
+GUESTS

FRI 18TH OCT £8ADV
THE BEATINGS
+KINESIS +THE BLACK MADONNAS

WED 23RD OCT £7ADV
hoggboy +NU

SUN 27TH OCT DOORS 7PM £6ADV
'GOLFING ON THE MOON'
4FT FINGERS • WHITMORE
GASH • MIXTWITCH

MON 4TH NOV £7ADV
4★MARY
+GUESTS

SAT 9TH NOV DOORS 7PM £7ADV
METROPOLIS PRESENTS
LIGHTYEAR
+BIG D AND THE KIDS TABLE

WED 20TH NOV £10ADV
3 COLOURS RED
+GUESTS

SUN 24TH NOV DOORS 7.30PM £9ADV
METROPOLIS PRESENTS
SNAPCASE

ON SALE NOW: THE DARKNESS / DEMENTED ARE GO / THROW DOWN / HEART ATTACK TOUR / WALKMEN / NEUROTIC FISH

EVERY FRIDAY 11PM - 3AM
international hi-fi
£6 ADMISSION / £4 WITH FLYER

EVERY SATURDAY 11PM - 3AM
Insomnia
£6 ADMISSION / £4 WITH FLYER

C/C 020 7344 0044 (24hrs) or book online at www.meanfiddler.com
Also from Stargreen 020 7734 8932, www.ticketmaster.co.uk and in person from Ticketmaster in selected Virgin, Tower Records and Waitrose stores plus usual agents (subject to booking fee). No booking fee when paying in cash from Astoria box office, Camden Ticketshop and all Mean Fiddler box offices. Info Line 020 8963 0940. Join The Garage mailing list: garagelistings@yahoo.co.uk

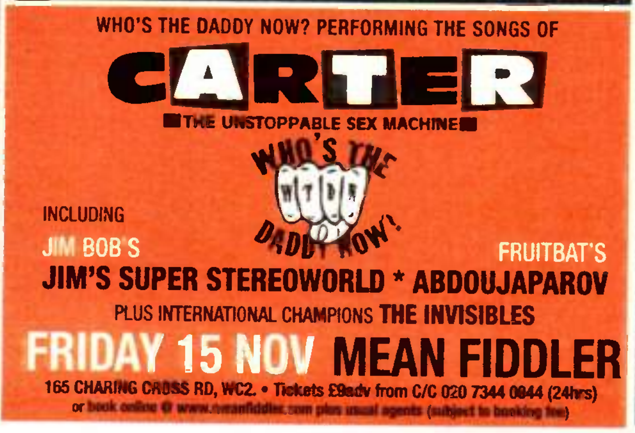
MEAN FIDDLER IN ASSSOCIATION WITH HELTER SKELTER PRESENT

The BEATINGS

PLUS SPECIAL GUESTS KINESIS (NOT BEDFORD) & THE BLACK MADONNAS (LONDON ONLY)

SEPTEMBER		
28	BEDFORD ESQUIRES	01234 340 120
OCTOBER		
08	MANCHESTER ROADHOUSE	0161 228 1789
09	GLASGOW BARFLY	0870 907 0999
10	NORTHAMPTON SOUNDHAUS	01604 250 898
11	LEEDS ROCKET	0113 244 3446
12	OXFORD ZODIAC	01865 420 042
14	WOLVES LITTLE CIVIC	01902 552 121
15	SOUTHAMPTON JOINERS	023 8022 5612
16	BRIGHTON FREEBUTT	01273 603 974
18	LONDON GARAGE	020 7344 0044
20	LEICESTER CHARLOTTE	0116 255 3956
21	SHEFFIELD BARFLY	0114 220 3619
22	COLCHESTER ARTS CENTRE	01206 500 900

Ticket prices vary - check venue for details Single Bad Feeling released 14th Oct on Fantastic Plastic CD/7 www.thebeatings.co.uk


WHO'S THE DADDY NOW? PERFORMING THE SONGS OF

CARTER

THE UNSTOPPABLE SEX MACHINE

INCLUDING
JIM BOB'S
JIM'S SUPER STEREOWORLD * ABDOUJAPAROV
FRUITBAT'S
PLUS INTERNATIONAL CHAMPIONS THE INVISIBLES

FRIDAY 15 NOV MEAN FIDDLER

165 CHARING CROSS RD, WC2. • Tickets £9adv from C/C 020 7344 0044 (24hrs) or book online @ www.meanfiddler.com plus usual agents (subject to booking fee)

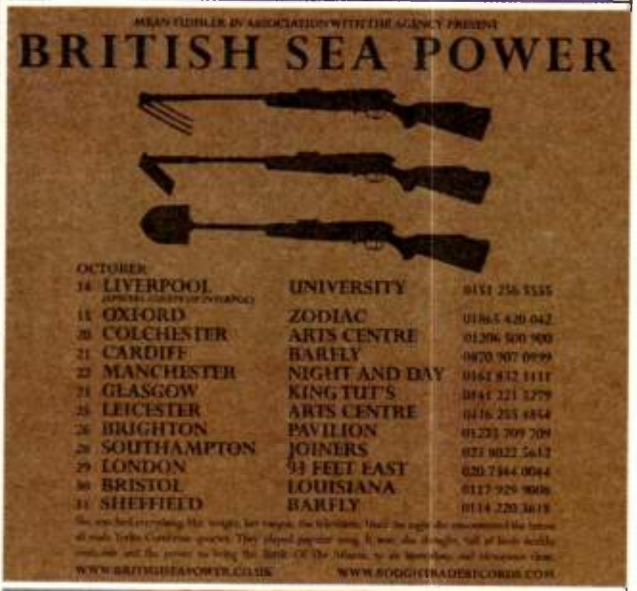
MEAN FIDDLER, SJM, METROPOLIS MUSIC AND CPL PRESENTS

Fun Lovin' Criminals

PLUS GUESTS

OCTOBER
26 GLASGOW Barrowlands
0870 2201116 / 0141 339 8383 / www.cplweb.com
28 CRAWLEY Leisure Centre
01293 553 636
29 ST ALBANS The Alban Arena
01727 844 488
30 LONDON The Forum
020 7344 0044 / www.meanfiddler.com
31 BIRMINGHAM Academy
0870 771 2000 / www.gigsandtours.com
NOVEMBER
01 MANCHESTER Academy
0161 632 1111 / www.gigsandtours.com
03 KEELE University
01782 712 671 / 0115 912 9000

New album BAG OF HITS out now on EMI
www.fun-lovin-criminals.co.uk www.wayahead.com


MEAN FIDDLER IN ASSOCIATION WITH THE AGENCY PRESENT

BRITISH SEA POWER

OCTOBER			
14	LIVERPOOL [illegible]	UNIVERSITY	0151 256 5555
15	OXFORD	ZODIAC	01865 420 042
20	COLCHESTER	ARTS CENTRE	01206 500 900
21	CARDIFF	BARFLY	0870 907 0999
22	MANCHESTER	NIGHT AND DAY	0161 832 1111
23	GLASGOW	KING TUT'S	0141 221 5279
25	LEICESTER	ARTS CENTRE	0116 255 4854
26	BRIGHTON	PAVILION	01273 709 709
28	SOUTHAMPTON	JOINERS	023 8022 5612
29	LONDON	93 FEET EAST	020 7344 0044
30	BRISTOL	LOUISIANA	0117 929 9006
31	SHEFFIELD	BARFLY	0114 220 3619

[illegible]

WWW.BRITISHSEAPOWER.CO.UK WWW.ROUGHTRADERECORDS.COM

MEAN FIDDLER IN ASSOCIATION WITH THE AGENCY PRESENT

SONIC MOOK EXPERIMENT FUTURE ROCK & ROLL TOUR

FEATURING
TERRASHIMA
THE MARTINI HENRY RIFLES
C64
PLUS LOCAL NEW BREED SUPPORTS: SOME PRODUCT, FAKE IDEAL, [illegible] JACKIE O, VALERIE, PUNISH THE ATOM, THE GRIPE, BOOKSFORFUEL

UK. OCTOBER 2002		
06	PETERBOROUGH, PARK	01733 310 383
07	LEICESTER, THE PHIZZ	07762 262 791
08	DERBY, VICTORIA INN	01332 740 091
09	MANCHESTER, NIGHT & DAY	0161 832 1111
11	CARDIFF, BARFLY	0870 907 0999
12	HASTINGS, CRYPT	01424 444 675
13	BRIGHTON, FREE BUTT	01273 603 974
15	LONDON, MADAME JO JO'S	020 7344 0044
16	STOURBRIDGE, ROCK CAFE	01384 390 918
17	BATH, MOLES	01225 404 445
19	COVENTRY, COLOSSEUM	024 7655 4474

SONIC MOOK 7" SERIES - TERRASHIMA 'LOSING MY GRIP' / THE MARTINI HENRY RIFLES 'LUGER 6000' OUT NOW. SONIC MOOK EXPERIMENT 2 'FUTURE ROCK & ROLL' ALBUM OUT NOW ON BLAST FIRST/MUTE

www.meanfiddler.com

FREE MONTHLY GIG GUIDE

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OCTOBER 2002 - THE SOUTH

COLDPLAY
THE VINES
INTERPOL
FOO FIGHTERS
SUPERGRASS

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IDLEWILD

PLUS STUDENT LISTINGS SPECIAL!

Your guide to the best gigs in your area. Free every month with NME

BOWLING FOR SOUP

Plus Special Guests

Jesse James (OCTOBER DATES ONLY)

FARSE (OCT 11 - 17 Only)

UNCLE BRIAN (OCT 19 - 26 Only)

OCTOBER 2002

11	Birmingham Academy 2	SOLD OUT
12	Glasgow Garage	SOLD OUT
13	Middlesbrough Town Hall Crypt	SOLD OUT
14	Norwich Waterfront	SOLD OUT
15	Portsmouth Wedgewood Rooms	SOLD OUT
16	Bristol Fleece & Firkin	SOLD OUT
17	Oxford Zodiac	SOLD OUT
19	Nottingham Rock City	0115 941 2544
20	Cardiff Barfly	SOLD OUT
21	Manchester Academy	0161 832 1111
22	Leeds Cockpit	SOLD OUT
23	Leicester Princess Charlotte	SOLD OUT
24	Sheffield Leadmill	SOLD OUT
26	London Astoria	SOLD OUT

NEW TOUR CONFIRMED DUE TO PUBLIC DEMAND

FEBRUARY 2003

13	Leicester De Montford University	0115 912 9000
14	Wolverhampton Wulfrun Hall	01902 552121
15	Glasgow Barrowlands	0141 339 8383
16	Newcastle University	0191 261 2606
17	Leeds Metropolitan University	0113 244 4600
18	Liverpool University	0151 256 5555
19	Cardiff University	029 2023 0130
21	Norwich UEA	01603 508050
22	Southampton Guildhall	023 8063 2601
23	Folkestone Leas Cliff Hall	01303 253193
24	Cambridge Corn Exchange	01223 357851
26	Bristol Academy	0870 771 2000
28	London Astoria	020 7344 0044

CREDIT CARDS TEL: 0870 400 0688 (24hrs)
Buy on line at www.ticketmaster.co.uk

New Single - Emily - Out 21st October.
New Album - Drunk Enough To Dance - Out Now.

A ClearChannel presentation in association with Helter Skelter

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MARIANNE FAITHFULL

PLUS SPECIAL GUESTS **RODDY FRAME** (Newcastle and Warwick only)

November 2002

Wed	20	GLASGOW Fruitmarket	0141 339 8383
Thu	21	NEWCASTLE Opera House	0191 232 0899
Sat	23	WARWICK Arts Centre	024 7652 4524
Sun	24	LONDON Astoria	0207 734 0044

CREDIT CARDS TEL: 0870 400 0688 (24hrs) Buy on line at www.ticketmaster.co.uk

New Album - Kissin Time - Out Now on Hut Recordings.

A ClearChannel presentation

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the D4

PLUS SPECIAL GUESTS mclusky (london only) Plus Mikabomb

September

29	Manchester University	0161 832 1111

October

1	Edinburgh La Belle Angel	0870 903 3444
2	Stoke Sugarmill	0115 912 9000
3	London ULU	020 7734 8932
4	Southampton Joiners	023 8022 5612

CREDIT CARDS TEL: 0870 400 0688 (24hrs) Buy on line at www.ticketmaster.co.uk

New single GET LOOSE out 16th september. 6TWENTY the debut album out now.

A ClearChannel presentation

MARTIN GRECH

Plus Special Guests MEW* Plus Toyman (Sept 14th and 20th only)

September 2002

24	Cambridge Boat Race	01223 508533
25	Reading Fez	0118 958 6839
26	Cardiff Barfly	0870 907 0999
28	Bristol Louisiana	0870 444 4400
29	Wolverhampton Little Civic	01902 552121

October 2002

2	Manchester Roadhouse	0161 832 1111
3	Chelmsford Army & Navy	01245 354155
4	Northampton Soundhaus	01604 250898
8	Liverpool Stanley Theatre	0151 256 5555
9	Leicester Charlotte	0115 912 9000
10	Nottingham Rock City	0115 941 2544
11	Glasgow Barfly	0870 907 0999
12	Coventry Coliseum	02476 554473
14	Oxford Zodiac	01865 420042
16	Hull Adelphi	01482 348216
18	Brighton Concorde 2	01273 772770
19	Southampton Joiners	023 8022 5612
22	Northumbria University	0191 227 3791
23	Stoke Sugarmill	0115 912 9000
24	Milton Keynes Zaks	01908 315447
25	Sheffield Barfly	0870 907 0999

(* All shows except London and Aylesbury)

Buy on line at www.ticketmaster.co.uk or www.gigsandtours.com

Album 'Open Heart Zoo' Out Now. Single 'Open Heart Zoo' Out on 30th September on Island Records.

A ClearChannel, Metropolis and SJM presentation in association with Helter Skelter www.martingrech.co.uk

---

ClearChannel **Credit Card Hotline: 0870 400 0688 (24hrs) www.ticketmaster.co.uk** ClearChannel

LENDER

>Mind Games<
triple single release
out now nationwide

tour dates >>>

Friday 27th September
Leicester Square **Sound**

Saturday 28th September
Manchester **Star & Garter**

Saturday 5th October
Nottingham **The Social**

www.lendernet.co.uk

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barfly PRESENTS
in Association with Marshall Arts

SPACE

TICKETS**ONSALE**NOW

Saturday**28**SEPTEMBER**LIVERPOOL** University Stanley Hall
Unreserved general **Admissions £7.50**
0151 256 5555/0151 709 4321 or on-line at **www.ticketline.co.uk**
In person @ Guild Card & Ticket shop, Virgin Records, Royal Court Theatre & Probe Records

Wednesday**2**OCTOBER**LONDON** Barfly
Unreserved general **Admissions £8.00**
0870 907 0999/0115 912 9000/020 7734 8932
or on-line at **www.barflyclub.com**

Thursday**3**OCTOBER**CARDIFF** Barfly
Unreserved general **Admissions £7.00**
0870 907 0999 or on-line at **www.barflyclub.com**
In person @ Spiller Records (call for availability - 02 920 224

Friday**4**OCTOBER**SHEFFIELD** Barfly
Unreserved general **Admissions £7.00**
0870 907 0999 or on-line at **www.barflyclub.com**
In person @ HMV, Jack's Records and Record Collector

Saturday**5**OCTOBER**GLASGOW** Barfly
Unreserved general **Admissions £7.00**
0870 907 0999 or on-line at **www.barflyclub.com**
In person @ Virgin Records and Missing Records

And all usual agents. For more information visit www.marshall-arts.co.uk or www.spacefans.org.uk

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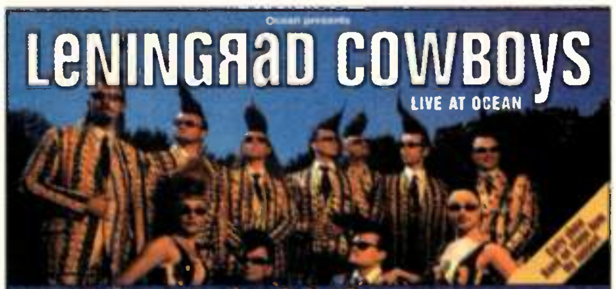
Ocean presents

LENINGRAD COWBOYS

LIVE AT OCEAN



SATURDAY 12TH OCTOBER 2002 · TICKETS £12.50 ADV

Ocean

270 MARE ST, HACKNEY E8
Info Line: 020 8533 0111
www.ocean.org.uk

Box Office: 020 7314 2800 (24 hrs)
TICKETS FROM: ticketmaster

OXBOW

+ NOXAGT

+ NØUGHT

Sunday 29th Sept.
@ The ICA,
The Mall, SW1

£7 / £6 Concs / £5 ICA members Tickets 020 7930 3647
ALL AGES SHOW. EARLY 7PM START

LABELLED

celebrating independent label culture

4 october 7:30pm
the kills
erase errata
ill ease
with the
artrocker djs

10 october 7:30pm
murcof
mountain goats
sybarite
the new tellers

19 october 7pm
a track and field
special
quickspace
movietone
saloon
wigwam
the projects

25 october 7:30pm
(free cd to first 100)
minotaur shock
j xaverre
junkboy
djs pedro, matt harding,
crack village
plus XFMs lauren laverne
and john kennedy

1st november 8pm
rare london show E.S.G.

ALL SHOWS:
£7 non member, £6 concs, £5 members
(except 1st nov: £15,
£14 concs, £13 members)

www.ica.org.uk

THE ICA -
THE MALL, LONDON SW1
BOX OFFICE 020 7930 3647
piccadilly circus /
charing cross tube

ICA
Institute of Contemporary Arts

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the D4

PLUS SPECIAL GUESTS

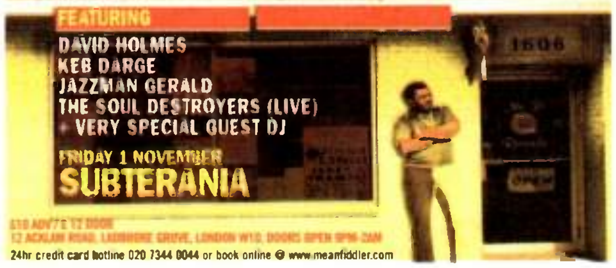
NEW SINGLE GET LOOSE OUT NOW
6TWENTY THE DEBUT ALBUM OUT NOW

September
29 Manchester University
0161 832 1111
October
1 Edinburgh La Belle Angel
0870 903 3444
2 Stoke Sugarmill
0115 912 9000
3 London ULU
0207 734 8932
4 Southampton Joiners
0238 022 5612

CREDIT CARDS TEL: 0870 400 0688 (24hrs)
Buy on line at www.ticketmaster.co.uk

JAZZMAN RECORDS PRESENTS

TEXAS FUNK



FEATURING
DAVID HOLMES
KEB DARGE
JAZZMAN GERALD
THE SOUL DESTROYERS (LIVE)
+ VERY SPECIAL GUEST DJ

FRIDAY 1 NOVEMBER
SUBTERANIA

[illegible]
12 ACKLAM ROAD, LADBROKE GROVE, LONDON W10. DOORS OPEN 9PM-2AM
24hr credit card hotline 020 7344 0044 or book online @ www.meanfiddler.com

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VENUE

LONDON

2A CLIFTON RISE NEW CROSS LONDON SE14
ONE STOP FROM LONDON BRIDGE BR
0208 692 4077 www.venue.cjb.net

Fri 27 Sept
'BLEACH'
Blondie
TRIBUTE SHOW

Fri 11 Oct
The Rollin' Stoned
A TRIBUTE TO THE ROLLING STONES

Fri 18 OCT - ACHTUNG BABY | Fri 25 OCT - JEAN GENIE | Fri 8 NOV - OASIS TRIBUTE SHOW

ADM £6 (£3 WITH THIS AD BEFORE 9.30PM)

TICKETS AVAILABLE

GENE
28th September
MC ALMONT + BUTLER
7th October
TOP LOADER
8-9th October
PITCHSHIFTER
11th October
MOTORHEAD
19th October
JJ72
24th October
PAUL WELLER
30th October
PAPA ROACH
7th November
ELECTRIC SOFT PARADE
8th November
FISCHER SPOONER
10th November
RICHARD ASHCROFT
15-16th November
FOO FIGHTERS
22nd November
DISTURBED
1st December
THE DOVES
2nd December
NICKELBACK
2nd December
TEENAGE FANCLUB
3rd December
PRIMAL SCREAM
6-7th December
MANIC ST PREACHERS
7th December
GOMEZ
8-9th December
IDLEWIND
9th December
BADLY DRAWN BOY
10th December

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WWW.STARGREEN.COM

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barfly®

barfly **LONDON**
info@barflyclub.com
49 Chalk Farm Road
Camden London NW1
Info 24hrs (020 7691 4246)

Wed 25th Sep - NME 'On' night feat **Malcolm Middleton + Magnet + guests** (£7 adv)
Thu 26th Sep - **Simple Kid + The Vinyls + Thomson** (£6 adv)
Fri 27th Sep - **Sneeze + Nemo + Plastik** (£5 adv)
Mon 30th Sep - **Flipcycle + Funeral For A Friend + Colour Of Fire** (£5 adv)
Tue 1st Oct - **The Wow + Siamese + 30,000 Days** (£5 adv)
Wed 2nd Oct - **Space + Indigo Jones + Draw** (£8 adv)

barfly **@ The Metro**
info@barflyclub.com
The Metro Club
19-23 Oxford Street, W1
(Nearest tube - Tot Ct Rd)

Fri 27th Sep - **Erase Errata + Giant + Slater** (£5 adv)

barfly **CARDIFF**
cardiff.info@barflyclub.com
Kingsway, Cardiff,
CF10 3FD
Tel: 02920 255 533

Sat 28th Sep - **Big Leaves + Delta + guests** (£5 adv)

barfly **SHEFFIELD**
sheffield.info@barflyclub.com
Barfly @ Zero
14-16 Matilda Street
Sheffield S1 4QD
Tel: 0114 278 7800

Sat 28th Sep - **The Kills + The Cribs + Sauceman** (£4 adv)

barfly **GLASGOW**
glasgow.info@barflyclub.com
260 Clyde Street,
Glasgow, G1 4JH
Tel: 0141 204 5700

Sat 28st Sep - **Malcolm Middleton + Chemikal Underground guests** (£6 adv)

Want the listings weekly? Just send a blank email to listings@barflyclub.com
If you have any questions, you can send an email to info@barflyclub.com
Advance tickets online at www.barflyclub.com or Ticket line 0870 907 0999

SHEFFIELD

Leadmill

THE WILDHEARTS
SAT 28TH SEP

SIGUR ROS
WEDS 2ND OCT 14s+ WELCOME!

McALMONT & BUTLER
SAT 5TH OCT

SPECIAL CO-HEADLINE
ILL NINO
RAGING SPEEDHORN
ALL ORIGINAL TICKETS STILL VALID. NOTE PRICE CHANGE £11.00. REFUNDS FROM POINT OF PURCHASE.
MON 7TH OCT 14s+ WELCOME!

VEX RED
FRI 11TH OCT 14s+ WELCOME!

HOGGBOY
SAT 12TH OCT

MUSHROOMHEAD
Tue 15th Oct 14s+ WELCOME!

THE POLYPHONIC SPREE
SAT 19TH OCT

BOWLING FOR SOUP
THUR 24TH OCT 14s+ WELCOME!

THE JON SPENCER BLUES EXPLOSION
SAT 26TH OCT

THE ELECTRIC SOFTPARADE
WEDS 30TH OCT 14s+ WELCOME!

OXIDE & NEUTRINO
SAT 9TH NOV

3 COLOURS RED
FRI 15TH NOV 14s+ WELCOME!

ALABAMA 3
SAT 16TH NOV

THE VANDALS
FRI 22ND NOV 14s+ WELCOME!

TEENAGE FANCLUB
SAT 23RD NOV

SPUNGE
SUN 1ST DEC 14s+ WELCOME!

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WWW.LEADMILL.CO.UK

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19-23 OXFORD ST. LONDON W1 (OPP. VIRGIN MEGASTORE)

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Wed 25 Sept
ARCHIE BRONSON OUTFIT
THE STRINGS
Adm £5

THE BROKEN FAMILY BAND
Thur 26 Sept
LE NEON
STINGRAY FIRECRACKER
Adm £5

ERASE ERATA
Fri 27 Sept

TOM HINGLEY & THE LOVERS
Sat 28 Sept
THE SEEN
INSTANT FLIGHT
Adm £6

FINLAY
THE FLIPS
LIBRIUM
Thur 3 Oct
Adm £5

DELTA
Sat 5 Oct
BIG LEAVES
CIRCULUS
Adm £5

THE BLOW UP CLUB
SATURDAY NIGHTS
11PM - 4AM AT THE METRO CLUB

ADVANCE TICKETS FROM STARGREEN 020 7734 8932
Metro is available for hire - email: metro@blowup.co.uk

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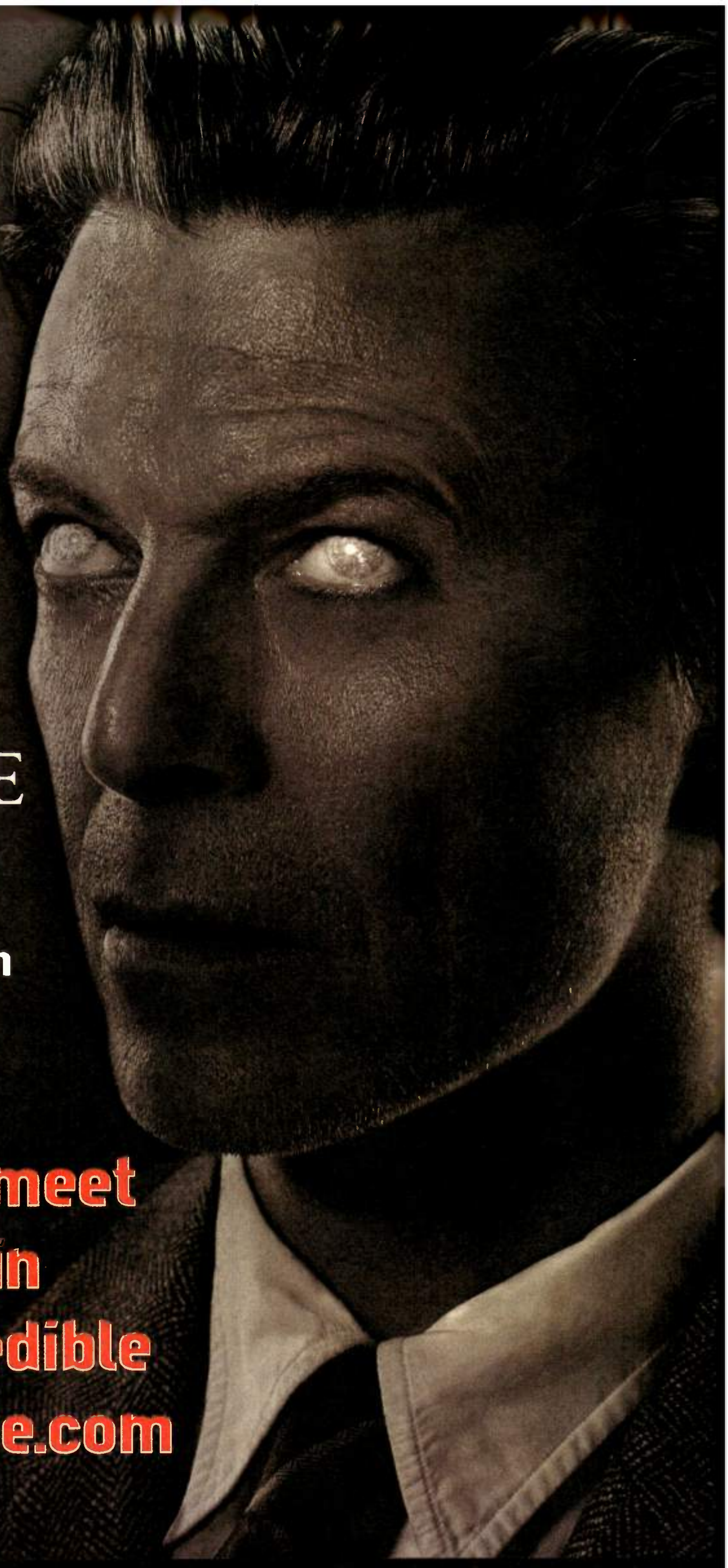
TICKETS BOUGHT
& SOLD

CARLINGLIVE
PRESENTS



DAVID BOWIE

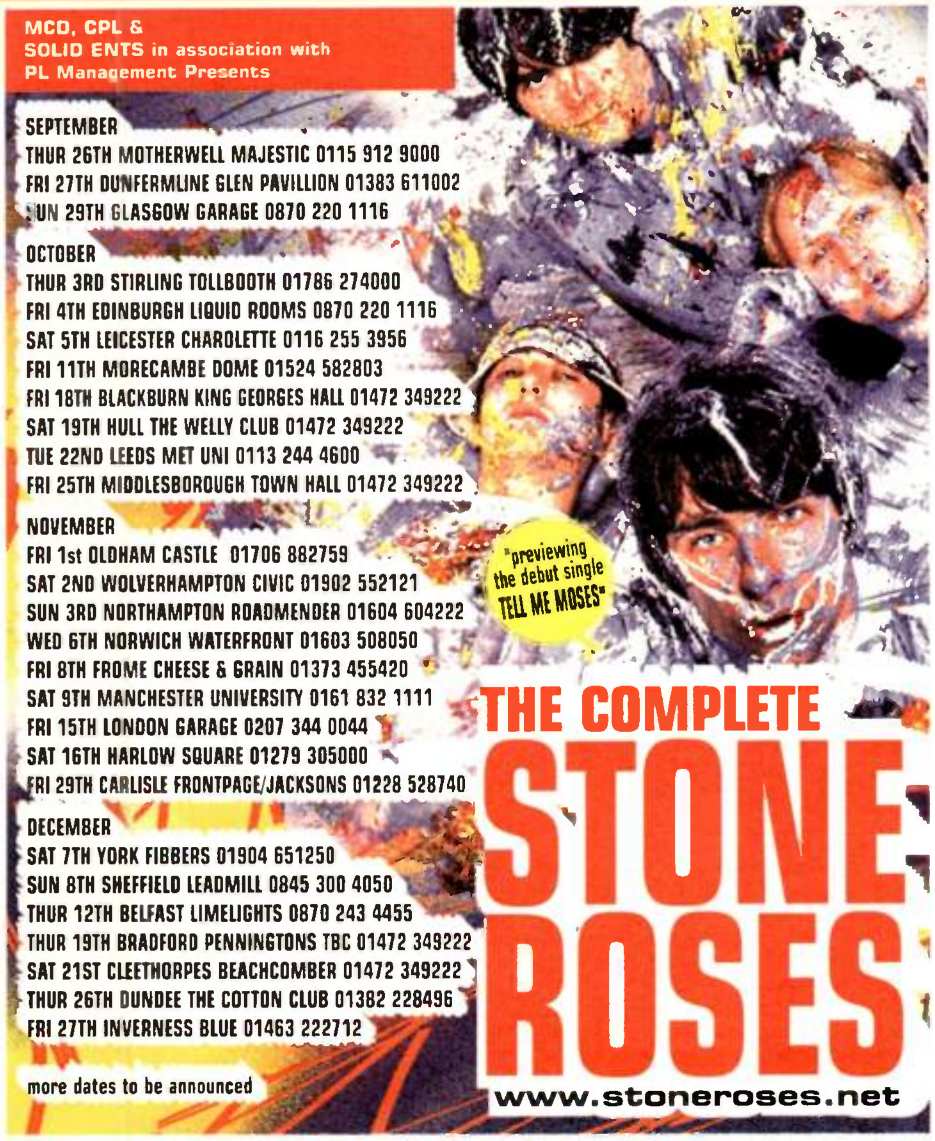
2nd October 2002

Carling Apollo, Hammersmith

For your chance to meet David Bowie and win tickets to this incredible gig, go to Carlinglive.com

CARLINGLIVE GET INTO LIVE MUSIC

WRH



MCD, CPL &
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SAT	05	Middlesborough Empire			
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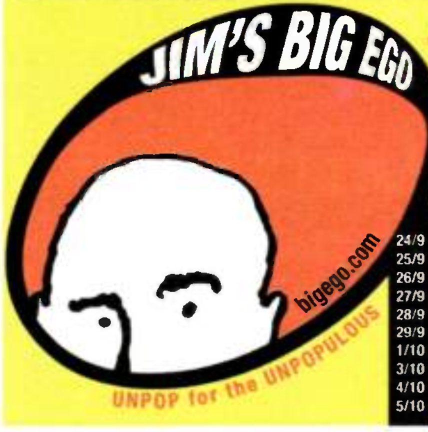

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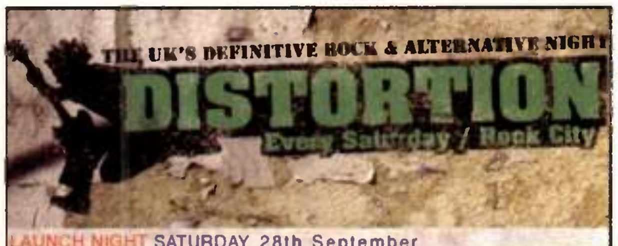

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Edited by Robert Collins

THE CONTINO LESSONS

In the studio with Death In Vegas

Richard (left) and Tim on their way to their studio. Probably

Tucked away on an anonymous north London street are The Contino Rooms – the Death In Vegas HQ. The studio has been Richard Fearless and Tim Holmes' base for four years and was home to Death In Vegas' 1999 album 'The Contino Sessions' as well as the duo's blinding new release, 'Scorpio Rising'.

With its decidedly lived-in atmosphere, the studio is a far cry from the sterility of its commercial counterparts and allows the group a flexible approach to recording.

"It's really important for us to have our own space and a lot of visual stimulation, like videos," explains Fearless. "We need a lot of references, so that helps us a lot. Also, when you go in to a conventional studio, the clock's ticking – you're paying a lot of money and it puts you under a lot of pressure. Having said that, in some ways that can be quite a good thing."

"When you've got your own place you have to impose your own deadlines," adds Tim. "Here you can leave a mix up and check it out the next day whereas in a commercial studio, you know you have to be out at two o'clock with everything done."

The focal point of The Contino Rooms is Death In Vegas' desk of choice – an Audient ASP8024, a model that sits neatly between those designed for project and commercial studios.

Tim: "It's relatively cheap for what you get. The EQ's alright. It's usable, but it's better for taking stuff out rather than finding a good frequency and putting it in. I don't like digital desks – this is an old analogue one; it works the same as a Neve or an SSL, but compared to those big desks, it's a piece of piss to use."

However, digital isn't always a dirty word at The Contino Rooms. As everything is recorded onto a 24-track Otari Radar hard disk recorder, they're able to use their small Pro Tools rig in a different way.

Tim explains: "If I wanted to make one bar loop of live drums, I wouldn't necessarily do it on a sampler because you'd have to bounce it all down to a stereo track. I've got Pro Tools on a Mac, so once I record the drums on Radar, I'll send it all over to Pro Tools and loop it there. It means I can keep the individual drum tracks separate and keep control of the kit's mix – a bass drum's never loud enough once you've finished mixing a song. This way you can just whack it up when you need."

Among the new technology is plenty of classic equipment, most notably the selection of vintage keyboards scattered around the studio walls.

"We use the Roland SH-09s a lot," explains Tim. "The octave bassline that kicks off 'Hands Around My Throat' is due entirely to one of those – they're great for bass. We've got an SH-2 as well. It's a two-oscillator version so you get two voices instead of one."

One of the most frequently used bits of kit is the original computer music icon, an Atari ST.

"It's actually an Atari Falcon, which we still run Cubase on," says Tim. "They work really well and they're rock solid time-wise. Macs have to have an interface to run MIDI, whereas the Ataris have got a built-in port. At the end of the day, if you've got a little car you like, you don't change it if you don't have to."

Owen Hopkin

TESTING TESTING

A Marshall for misers – the MG Series 100DFX

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So is it any good?
Hardcore audiophiles will spot the difference, but mere mortals will be impressed by this combo's 100W output. The best bits are the channels you can select at the touch of a button (or a stomp on the footswitch provided) including a sweet clean tone, 'Crunch' and two distinct overdrive sounds. These overdrive channels benefit from their own 'Contour' knob, allowing you to swing violently from messy garage punk to Slayer-style heaviness.

Anything else?
Have we mentioned the built-in digital effects unit? Add controllable chorus, delay, flange and a superb reverb to your sound without forking out for extra pedals. With a speaker emulation line out included for when you're in the studio, it's a pretty tasty package. And it goes without saying that it's fucking loud too.
Robert Collins

Info: www.marshallamps.com

HOLLY'S DEMO HELL

Holly Hernandez reviews your demos

SUGAR ISLAND
Untitled

Zzzzz...Northern Ireland's Sugar Island make Del Amitri sound like Neurosis. A more bland, saccharine collection of mush you'd be hard pushed to find. Of course they try and dress it up as indie rock and they try to dress themselves up as indie rockers, but it's evident that their most rock'n'roll ambition is to appear on the *National Lottery* show.

INFO: 07979 204670

HUNTICK MUSH
Hi Fi Mama

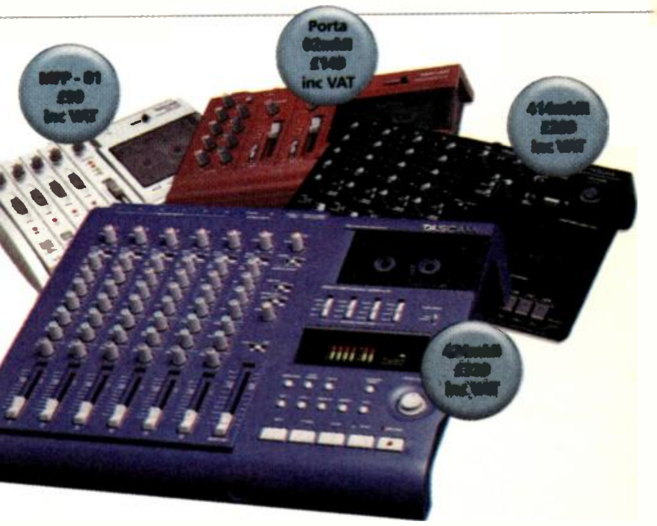
"We play punchy, hook-driven songs in a passionate and emotive way." In this context, "emotive" is not to be confused in any way with "emo". Emo bands don't call their demos 'Hi Fi Mama'. It's a bit vulgar and doesn't convey angst. No, Huntick Mush are out for a good time and try to portray an atmosphere of explosive, vital rock'n'roll. They succeed in whacking out a load of badly recorded, hurried, partially-built songs with little sense of organisation or originality.

INFO: 07951 363301

FINGERCUFFS
Built-In

Fingercuffs are "an unusual concept – an indie/emo rock group that use a drum machine". Full marks for citing the lack of a drummer as a feature. They do have more of an idea about emo though – this is a decidedly minor-key affair with none of the feelgood factor of the previous lot. They claim to be influenced by Fugazi (obvious), Foo Fighters (less so) and Blur (undetectable), and their use of a drum machine allows them to be "more experimental" than traditional three-pieces. They've got the jargon too, as illustrated by the use of the word 'angular' when describing their riffs. Sadly, this is a joyless affair and one that could only really be saved by a darker, sexier approach that doesn't quite materialise fully, even when they are trying their best to be Slint.

INFO: 0117 963 9609



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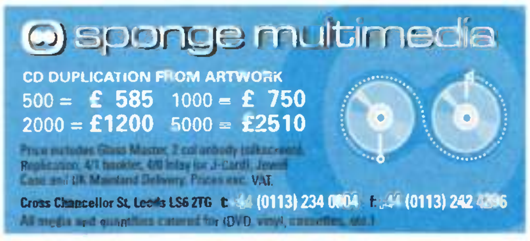
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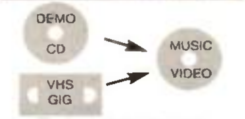

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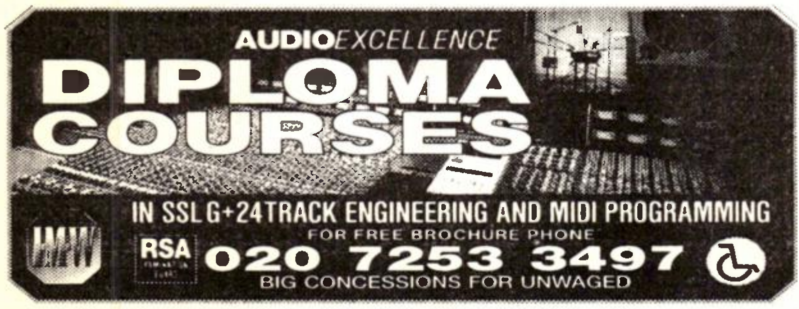

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JJ72

> "Music should be otherworldly, it should be deep, it should be complex, it should be emotional" **Mark Greaney**

FROM PAGE 35

Feargal and Hilary wait patiently downstairs. There is a long pause. "Probably because they don't want to," Mark shrugs.

Have you forbidden them?

"I can't forbid them," he laughs. "Honestly. Why would I want to do that? But if you have a kid, you're not going to let somebody who only knows the kid vaguely look after the kid all the time. You're going to keep an eye on the kid all the time."

And JJ72 is your kid?

"Absolutely. That doesn't make me a dictator, you know?"

So Feargal and Hilary must be... what? Uncle and aunt?

"Godparents," Mark deadpans.

When JJ72 broke cover two years ago, much feverish Freudian speculation centred around Mark's relationship with Hilary's non-identical twin sister Catherine, who inspired many of the darkly romantic epics on their first LP – a psychosexual bizarre love triangle to rival even the subliminal incest chic of The White Stripes. But now Mark and Catherine have separated, for reasons he won't divulge.

"It's not important," he frowns. "Well, it is important, no, everything's great. The dynamic in the band has always been based on the band. It really has. Full stop."

Mark denies that the band affected the split, or vice versa. And despite reports of fall-outs following the first album, he insists "the band have never discussed splitting up because we want to make a few albums together. It's just one of those rumours that arise when a band isn't doing anything for a while."

Has Mark ever even considered breaking up JJ72?

"If you don't question what you do every day of your life, there's something wrong," he argues. "But the band have a driving ambition which is unparalleled with anything else in our lives. It would be ridiculous and illogical to stop that ambition from being fulfilled."

No nervous breakdowns on the horizon then?

"I dunno," Mark muses. "Can you smell them coming?"

Mark says the 'JJ72' album was like a collection of singles, a "baby step" and definitely "Nirvana based". Whereas 'I To Sky' is more uplifting, more diverse, more coherent and "more Joy Division". Grand claims indeed. Don't expect him to apologise.

"I'll go on about Joy Division forever if I have to," Mark sighs. "They weren't like a band. Joy Division were a separate entity in themselves. There was something magical there. Something real, genuine soul."

But hang on. Joy Division split before Mark was even born. And when he rages about the "midriff generation" getting younger and ten-year-olds being "made to dance around like animals" on *Top Of The Pops*, he sounds like someone twice his age.

"OK, I'm only 22, and I talk like I'm an old lad here," he admits. "But something that's really got on my fucking nerves – S Club Juniors! How's that allowed to happen? It's child exploitation."

Does Mark ever fear he might have been born too late?

"Possibly," he grins. "I do think everything is too brand spanking new. Everything, not just rock."

Mark had his belief in the soul-soothing power of music confirmed a few weeks ago when he played 'Oiche Mhaith', the last track from 'I To Sky', at his uncle's funeral. A validation which, he says, transcends any critical kickings in the press. The album sleeve is also adorned with ancient Christian symbols, while many of the songs address weighty matters of spirituality and the afterlife. Is Mark, raised a Catholic, schooled by Jesuits, trying sneakily to foist a Christian rock opera on us?

"No, because I'll openly say the album definitely has been influenced by religion," he says. "Not Catholicism, not necessarily Christianity, but if you ask any human being about where they're going, after their life, and they say they haven't thought about it, then they're lying. That's the backbone of the record."

Nirvana were the last band who really, truly ripped Mark's heart out. And yet, looking at the terrible devastation Kurt Cobain unwittingly wrought on rock – all those constipated Nickelback whiners and daddy-never-loved-me Coby Dickheads – isn't there a strong case for rewinding 15 years and erasing Nirvana from rock history, like in those science fiction stories where time travellers zoom back and kill the young Hitler?

"I don't know," Mark frowns, "because, say, on Saturday night, 2am, Dublin, there's a likelihood – a pretty strong likelihood for me – that I might get punched in the face. That's probably because the person punching me is seduced by beer, but we shouldn't go back to get rid of beer, you know? So use Nirvana with caution. But it shouldn't be fake intense, like certain singers being called the next Kurt Cobain right now just because they're stoned all the time. It's crazy! It's not honest."

Love him or loathe him, Mark Greaney is standing up for pop music's right to be dark, serious, complex, emotionally extreme and screamingly pretentious. And no matter how badly you want to punch him, you know he's right.

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WANNA SEE MORE? SEE THE VIDEO FOR JJ72'S 'FORMULAE' ON *NME.COM* NOW

THE COOPER TEMPLE CLAUSE

FROM PAGE 39

Needs Enemies?' Didz appears to get orgasmic pleasure out of pressing a button that goes 'DEEE-DOW!', then leaps into the crowd with the loudhailer during the plane-wreck rock of 'Panzer Attack'. The crowd do their absolute best to tear his trousers off. It's a messy, dangerous, magnificent triumph.

"When you go onstage," says Didz, "and there's loads of Japanese kids going crazy and then Tom hits the beginning synth of 'Did You Miss Me?', that was a moment."

"I thought I was going to cry," says Fisher. "I am going to cry."

"To be honest," sniggers Didz, "I was thinking, 'Fucking hell, I'm cool!'"

Ben laughs. "In a pink jacket."

"Take this," says Didz a month later, thrusting a full bottle of Jack Daniel's into his press officer's hand, "and get it to my monitor before I get there."

Reading 2002 and, after lying down in a dark room for three weeks, *NME* catches up with TCTC once more. We find Ben lounging on the tourbus, perusing a gift given to him by a fan in the signing tent. It's a lovingly crafted pastiche of the Coopers' 'Hardware' and 'Warfare' EPs, retitled the 'Jam Jar' EP.

Bit strange, your fans?

"Yeah – I mean a lot of people say 'jam' to us for some reason and send us pots of jam. There's the monkey people – fans who go on about monkeys. It gets stranger by the week."

Like fanbase, like band. Since we last met, TCTC have been frisked by police in Brisbane, spent half their tour budget in Germany on plastic chickens that rasp when you squeeze their genitals and performed at anything up to three festivals in three different countries every day. During today's sensational homecoming gig, thousands of ice-pops are thrown into the crowd and Ben gruesomely slices his hand open while trying to stab apart a clock. Life in The Cooper Temple Clause, it seems, isn't so much a soap opera as a Quentin Tarantino remake of a Marx Brothers movie in hell.

"If any of us left we'd definitely split up," says Ben. "I couldn't see the band going on without someone. Everyone adds their own thing and that's what drives us and gives us the energy to do it, that we feel there's a chemistry going on. There's no hierarchy, we all keep each other grounded."

And the future? Ideas for the mood of the second Cooper Temple album so far consist of "hungover", "different" and "hungry" (Didz: "Hungary?"), but the best indication is 'A.I.M.', the dreamy, post-Radiohead new song available exclusively from this very newspaper next week. You are advised to secure your kecks before purchase.

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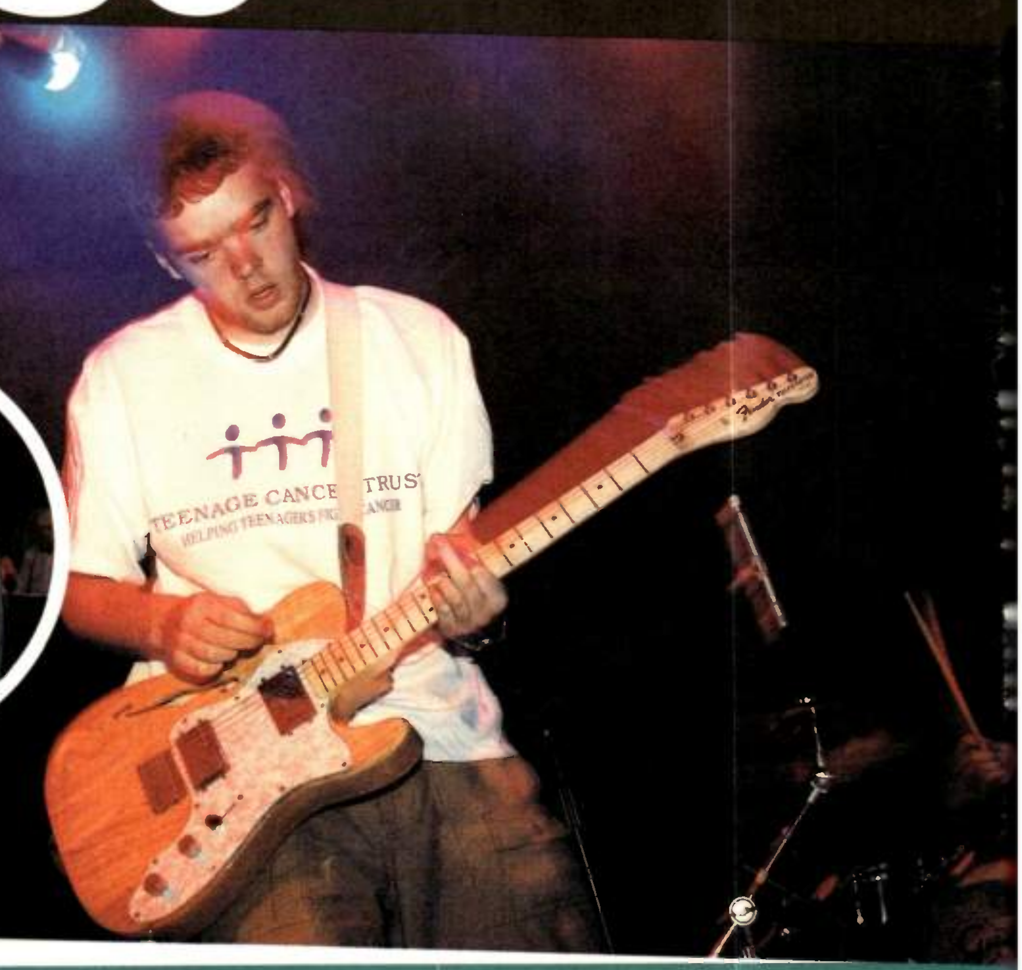

The Electric Soft Parade: no strings attached

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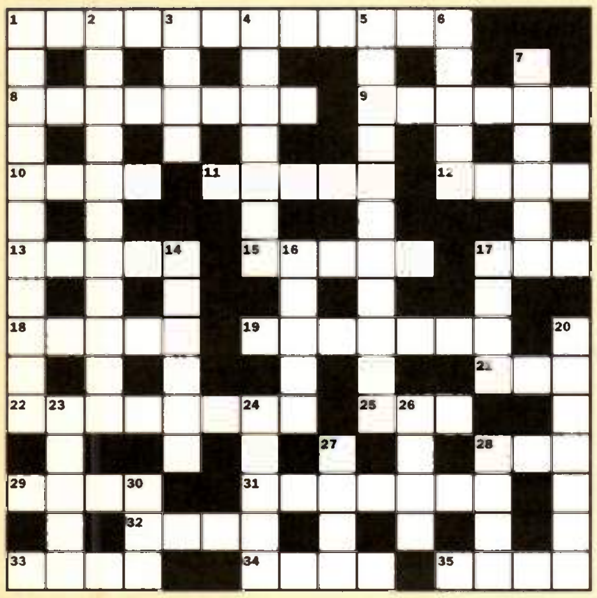

CLUES ACROSS

1+7D With a 'Guilty Conscience' in the past, this could be revealing some skeletons in the cupboard (7-3-2-6)
8 Hear cute arrangements from a techno act (8)
9 Eddy Grant's band that were no different to anyone else (6)
10+14D Don't stop anglin' for something by Weezer (4-6)
11 Stereophonics' drummer is just a thicker version of 28 down (5)
12 The Smashing Pumpkins' debut album was, in the end, sluggish (4)
13+5D *"I've been searching for the daughter of the devil himself/I've been searching for an angel in white"*, 1975 (3-2-5-6)
15 (See 6 down)
17 As Number One hitmaker Andre Tanneberger is better known (1-1-1)
18 (See 20 down)
19 Cartoon group that were one-hit wonders with 'Sugar Sugar' (7)
21 'Who's That Girl' if it's not Annie Lennox or Madonna? (3)
22 USSR's in turmoil with people from the USSR making a Sting record (8)
25 From the wide blue yonder, it's Sonique (3)
28 Edwin Starr hit covered by Bruce Springsteen (3)
29 How's the remix of this Cure live album? (4)
31 (See 3 down)
32 Had a 1997 compilation album called 'My Body The Hand Grenade' (4)
33 Or it could perhaps be an old German band (4)
34 'I've Got Something To Say' to 'Set The Record Straight' (4)
35 Unable to hear an album from industrial noise act Foetus (4)

CLUES DOWN

1 Gee! Hard rock is terrible from Nickelback (4-7)
2 Moby using his methods to the utmost limits (7-4)
3+31A Skin live can perhaps resemble one of The Strokes (4-7)
4 On a gear change to be 'God's Favourite' (7)
5 (See 13 across)
6+15A The Shining are at an early stage of life, not for the first time (5-5)
7 (See 1 across)
14 (See 10 across)
16 Beastie Boys meeting their rather plain opposites in 1987 (5)
17 *"Shake your ——, come over here"*, suggests Robbie Williams (4)
20+18A Star half goes round with a Blondie record (5-2-5)
23 The man to 'Pop Ya Collar' (5)
24 At no time connect Heart and The House Of Love (5)
26 Half thinking of a connection between Belly and Teenage Fanclub (4)
27 Joni Mitchell's rather sad, or perhaps rude, offering of an album (4)
28 They still have a message 25 years on, it's now 'Read And Burn' (4)
30 Their hits include 'Happy Jack' and 'Squeeze Box' (3)

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ANSWERS FROM SEPTEMBER 14 ISSUE

Across: 1+33A+20A Dead Leaves And The Dirty Ground, 8 You Can Talk To Me, 10 UNKLE, 12 Radio, 14+15A End Of Days, 19+32A Listen To The Music, 22 Zoe, 25 Enya, 27 Resist, 31 O'Neal. **Down:** 1 Do You Realize??, 2 A Funk Odyssey, 3 Leave Home, 4+18A Altered Images, 5 Ellis, 6 Ants, 7 Damned, 9 Cross, 13 Avalon, 16 Atom, 17 Sing, 21 Dudley, 23+11A On The Rose, 24 Crash, 26 Army, 28 Sect, 29 Todd, 30 Kerr.

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WRH

Thrills

Taking the piss since 1876

Edited by David Stubbs. Contributor: Andy Dawson

EURO MADNESS THWARTS SMITHS REUNION

Insane new regulations set up by Brussels bureaucrats have put a premature end to **Morrissey**'s plans to put together a 21st-century version of legendary indie band **The Smiths**.

The Belgians are insisting that, in order to conform to a stringent application of the European Trades Description Act, the band be made up entirely of musicians whose name is actually Smith.

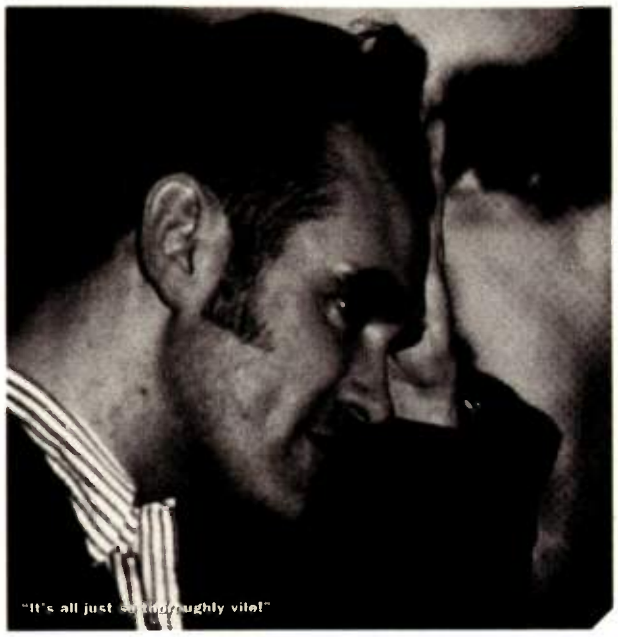
Said Yves DuTronc, the bureaucrat whose department issued the directive: "We have to do this, in order to be fair to everybody. You in Britain need to remember that the rest of Europe has a different standard of irony to that in your own country. In Luxembourg, for instance, audiences would feel cheated and confounded if they were to learn that the band who had just performed for them were not what they claimed to be. How would you like it if I were to sell you a bag of merchandise marked 'Sprouts' which turned out to be tulips? You would be greatly vexed, huh? Because one thing is not the other."

DuTronc conceded that 'Schmidts' would be admissible into the line-up, raising suspicions of back-handers from the German Musicians' Union.

"Beyond that, there can be no compromise," he added. "It is simple. You are The Smiths. Be Smiths."

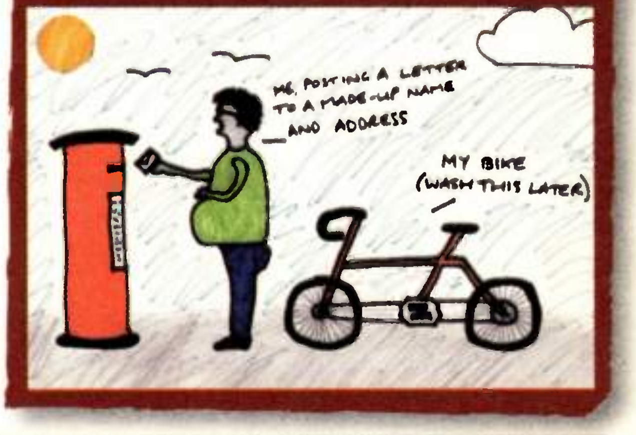
Morrissey was warned that should he attempt to contravene the ruling, he would be arrested and face trial in The Hague.

Said Morrissey, however: "Not that I was thinking of reforming the band anyway, dear hearts, but this sort of thing gets right up my ginnel. They should never have got rid of the ten shilling note, I reckon."


"It's all just so thoroughly vile!"

GRAHAM COXON'S LO-FI WEBCAM

Blur-watchers recently came to the conclusion that Graham Coxon had quit when Damon Albarn pointed out that the sullen guitarist hadn't been noticeable on the band's studio webcam. But we can exclusively reveal that Graham has a webcam of his own, and it's in his inimitable lo-fi style. Here's a still taken from CoxonCam last Thursday morning...


ME, POSTING A LETTER TO A MADE-UP NAME AND ADDRESS
MY BIKE (WASH THIS LATER)

OASIS NEWS SPECIAL!

OASIS SPLIT

Noel Gallagher has announced that Oasis intend to split the royalties from their upcoming album according to who wrote the songs.

Said Noel: "It seemed the fairest way."

NOEL STORMS OFFSTAGE

Noel Gallagher walked offstage following a gig in Dublin last Friday, followed by the rest of the band.

Said Noel: "We'd done four encores, so we went back to our dressing room."

LIAM ADMITS ROLE IN SEPTEMBER 11 TRAGEDY

Liam Gallagher has talked for the first time about his role in a "tragic" school production of Oscar Wilde's *The Importance Of Being Earnest*.

Said Liam: "I were only ten at the time. Miss Hampton, the drama teacher, put me up for it. I played Lady Bracknell. I forgot me lines. It were tragic, I tell you. Yeah, it might have been during September."

PHOTOGRAPHY: KEVIN CUMMINS/TOM SHEEHAN/ANDY WILLSHER

STROKES/STRIPES SINGLE: THE BETTING IS ON!

In what they're already calling "an upcoming single collaboration between The White Stripes and The Strokes", high street betting shops are already laying odds on what name the amazing neo-garage hybrid will operate under. Here are the latest...

4/1 The White Strokes
5/1 The Strokey Stripes
8/1 The Wokes
10/1 The Whipeokes
12/1 The Stars (And The Stripes)
15/1 The Strokes
20/1 Julian Casablancas

TAKE THE LONG ROAD AND WALK IT!

This week, Ryan Griffiths from The Vines on the A590 from Barrow In Furness to junction 36 of the M6

"The A590 is easily my favourite road. It's the main north-south route through the Lake District and the scenery is really beautiful. The A590 was originally started in Kendal and later extended when the M6 was built. The short section between Levens and the start of the Kendal bypass used to be the main A6 many years ago and if you're quick you can still spot a sign there headed 'A590 (A6)'! The middle section between Windermere and Keswick is particularly beautiful."

Will you walk it?

"Er, no. What the fuck would I want to do that for?"

Ryan: highway evolved

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Edited by Jim Wirth

CHEAP THRILLS

Three cheers to The White Stripes for recording their album on the cheap (*NME*, September 21). If there's anything that's liable to see underground music through its current sticky patch then it's bands who are prepared to let the music do the talking rather than spending hundreds of thousands of pounds making dull, lifeless records in the vain hope of getting a bit of airplay.

As a one-time pop star – no, I'm not going to ruin my argument by telling you who with – I can only say that the reason 95 per cent of artists totally blow it is because they allow themselves to get sucked into the totally stupid idea that an album which costs £1million to make is invariably better than one you make for buttons.

Recording cheap and recouping early buys bands time to write good records – once the financial pressure is off you can dictate terms. The Strokes and the Stripes will both be in the situation where they're earning something from record sales in a matter of weeks rather than spending the next few years building up an enormous, unrecoverable debt to their record labels while the relevant MDs laugh all the way to the ivory back-scratcher shop.

Speed, spontaneity and sensible financial expectations are the lifeblood of all great pop music, and I'm delighted to see that so many new bands have sussed that a few bum notes and rough edges are a price worth paying for keeping the soul of your rock'n'roll.

Signing on at 31, London

The days of 40-piece string sections on every wimpy corporate-indie record are happily well and truly behind us, and even if the forthcoming Stripes album sounds like some thin people being indie in a lift shaft – much like the last one – our correspondent is right to point out that, just as in forestry and professional football, sustainable growth is the only kind that's worth having. A very serious point well made, but we know what you're all thinking. It's that Louise from Sleeper, isn't it? Or maybe someone from Catatonia. Or The Cranberries – JW

The White Stripes: sensible financial expectations are the new rock'n'roll

DUNNO WHAT YOU'RE LOOKING SO SMUG ABOUT

Sad, sad, bitter old bastards.

I can't say I was disappointed to read Noel Gallagher's comments about the demise of Blur (*NME*, September 21) but frankly, any joy that Oasis take from the current problems Blur are going through should be counterbalanced with the fact that, ever since 'Country House' beat 'Roll With It' to Number One, Blur have royally pissed all over them.

Let's have a close look at the evidence. Who had the hit records in America? Who had the successful side projects? Whose entire life didn't turn into a sad charade seemingly played out for the benefit of the tabloid press?

I know all of you *NME* people seem to have something against Damon Albarn, but when he looks back over the last five years of his life he's going to have a damned sight more to be proud of than undistinguished rubbish like 'Standing On The Shoulder Of Giants' and 'Heathen Chemistry'.

As for what Graham Coxon will end up doing with his career if he stays away from Blur, might I suggest that he buggers off and joins Primal Scream? It seems to have been a viable option for refugees from other pop groups (My Bloody Valentine and The Stone Roses).

Kirsty McLachlan, Glasgow

Interestingly enough, *NME On* editor Kitty Empire left us to join Primal Scream last week. Everybody's doing it – JW

Coooome on. Blur are gone, Pulp are gone – Oasis have burned off the lot of them. Why? 'Cos they're not just a bunch of university-educated ponces – they're proper rock'n'rollers and they always fucking played it like they meant it. The Gallaghers and the Stereophonics are carrying the flag for real rock'n'roll and if the likes of Blur can't take the fucking pace, that's good news for the rest of us. The southerners should have all gone off to work in the City years ago and left the rock'n'roll for people from the streets who know what they're talking about.

Andy MFC, Hebburn

THE EMAIL EUNUCH

Sorry to get serious, but I couldn't let the Neanderthal ramblings of Liam Gallagher and Ronan Keating (*NME*, September 21) go without mention. As a woman, you are always hoping that for the new millennium the crass sexism of the 1970s could safely be consigned to the dustbin of history, and yet here – in 2002 for god's sake – are two of Britain's biggest stars using femininity as a derogative term.

Liam Gallagher says of Oasis, "We're just honest man, and we're not a bunch of women" while that useless prick from Boyzone describes the Gallaghers as "like girls, the way they carry on". Well listen here fuckfaces – if any of you actually were women, you might occasionally have the common sense to keep your stupid mouths shut from time to time, and the emotional maturity not to stomp off in big childish huffs every time someone says something you don't agree with.

Paulette Dream, via email

PS... FROM THE DARKEST RECESSES OF THE NMEMAIL BAG

So David Beckham, Ryan Giggs, Phil Neville, Paul Scholes and Ole Gunnar Solskjaer of Manchester United and Nicolas Anelka, Darren Huckerby and Nicky Weaver of Manchester City were all at the Oasis gig in Manchester (*NME*, September 21)? Was there anyone at the show who wasn't a tragic loser trading on old glories? Christ, they must have frisked them for GCSEs on the way in.

Beatle, via email

JJ72 changed their album release date so as not to clash with Suede's and just as well. You can see the existential crisis that the four remaining fans of both bands would have in deciding whether to buy a record by a second-rate, pier-end Muse tribute act and one by a washed-up bunch of smackhead Bowie stalkers. Cheers, guys.

Cynical Sandi, via email

He was against the invasion of Afghanistan and now he's taking out adverts against the war on Iraq. Is it just me, or is Damon Albarn some kind of 'conscientous objector' type coward? My white feather is on its way to Food Records already.

Ficko, Manchester

How about you give away a poster of indie-fox April Long in the next *NME*. *Playboy* did 'Women of Enron' – how about a 'Women of *NME*' edition?

Danny, via email

TWIN TOWERS? IS THAT THE NEW LORD OF THE RINGS FILM?

It's rare that you get the opportunity to thank people for not doing something, but I for one was delighted that *NME* had the dignity and lack of cynicism not to include any kind of predictable September 11 tribute schtick in your September 14 issue.

While it would be profoundly insensitive to belittle the grief of readers who may have been personally affected by the tragedy at the Twin Towers, the coverage in the grown-up papers has been utterly sickening ambulance-chasing from start to finish and I'm delighted *NME* had the sense not to join in this orgy of tat.

Those unfortunates among you who have had the ghoulish privilege of travelling between England and America in recent weeks will have been, like me, utterly appalled by the level of grotty opportunist publishing masquerading as sympathetic journalism, and should feel thankful that *NME* didn't decide to ask Zoë Ball and Fatboy Slim to tell you exactly how 9/11 has affected them one year on.

I'll get back to slagging you all next week, but for the time being, nice one.

Harry-B, London and New York

9/11 was this month? Shit, we thought it was November 9. Seriously though, it's a rare thing that you can quote Deryck from Sum 41 and be confident that it gets your feelings across: "There's not really much you can say about it other than it was terrible." And with that, on to other matters – JW

THE THIRD COMING, ANYONE?

Tragic to see that John Squire is thinking about The Stone Roses reforming for another LP (*NME*, September 21). Not that I'm letting regional prejudices get the better of me, but can you name one good band from Manchester who hasn't reformed? *(Er, The Smiths – Pedantic Ed)* The Buzzcocks came back, The Chameleons came back, New Order came back and The Hollies only ever cheated coming back by never going away in the first place. And you know the saddest thing? For all of the sad bullshit about Manchester being this ultimate rock city, they'd trade every single one of them for our Beatles. Not that we need them any more with The Coral and The Crescent coming through.

Derek Fazackerly, Fazackerly

The Roses return – bring it on. I missed the Roses at Spike Island but having heard the records and seen them on video, I hope that John Squire and Ian Brown can sort out their differences and get together again. As much as I have enjoyed both of their solo works, nothing can compare to what they must have been like at their peak. Anyway, it took them six years to follow up their first LP – another break of nine years before a third almost looks like a natural progression.

Steven Bradley, Stockport

...AND ON A SIMILAR THEME

I read with interest your piece about trying to raise £1.5million for The Smiths to reform, but as a long-time Smiths fan, may I be the first to say, STOP THE MADNESS, NOW! Compared to the prospects of a war in Iraq, the idea of that loathsome cock-rock herbert *(We think he means Johnny Marr – JW)* being allowed anywhere near the genius of Morrissey is a walk in the woods. Having been to see Morrissey this week, I can only say that regardless of the problems he is having getting a record deal, he does not need that tragic muso in his life. Keep the memory alive. Keep The Smiths dead.

Gary Hodge, Carlisle

Nice to see that the 'sold-out' advert for Morrissey's two London shows (*NME*, September 14) kindly included the words 'Morrissey, his band and crew say thank you!' Perhaps the robbing bastards at Virgin Trains and the tout who I paid £100 for my ticket for Tuesday's show after sneaking off work to come down from Glasgow would have the decency to do likewise in the coming weeks.

An absolute mug, via email

TEXT MANIACS

Three cheers to Ash for releasing their greatest hits LP. Now I can sell all their albums.

Any sign of a new Andrew WK LP? No, I didn't think so

Weller is back and he will kill all of u

Joke: Wots orange and sounds like a parrot?
A carrot

PHOTOGRAPHY: PIETER M VAN HATTEM

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